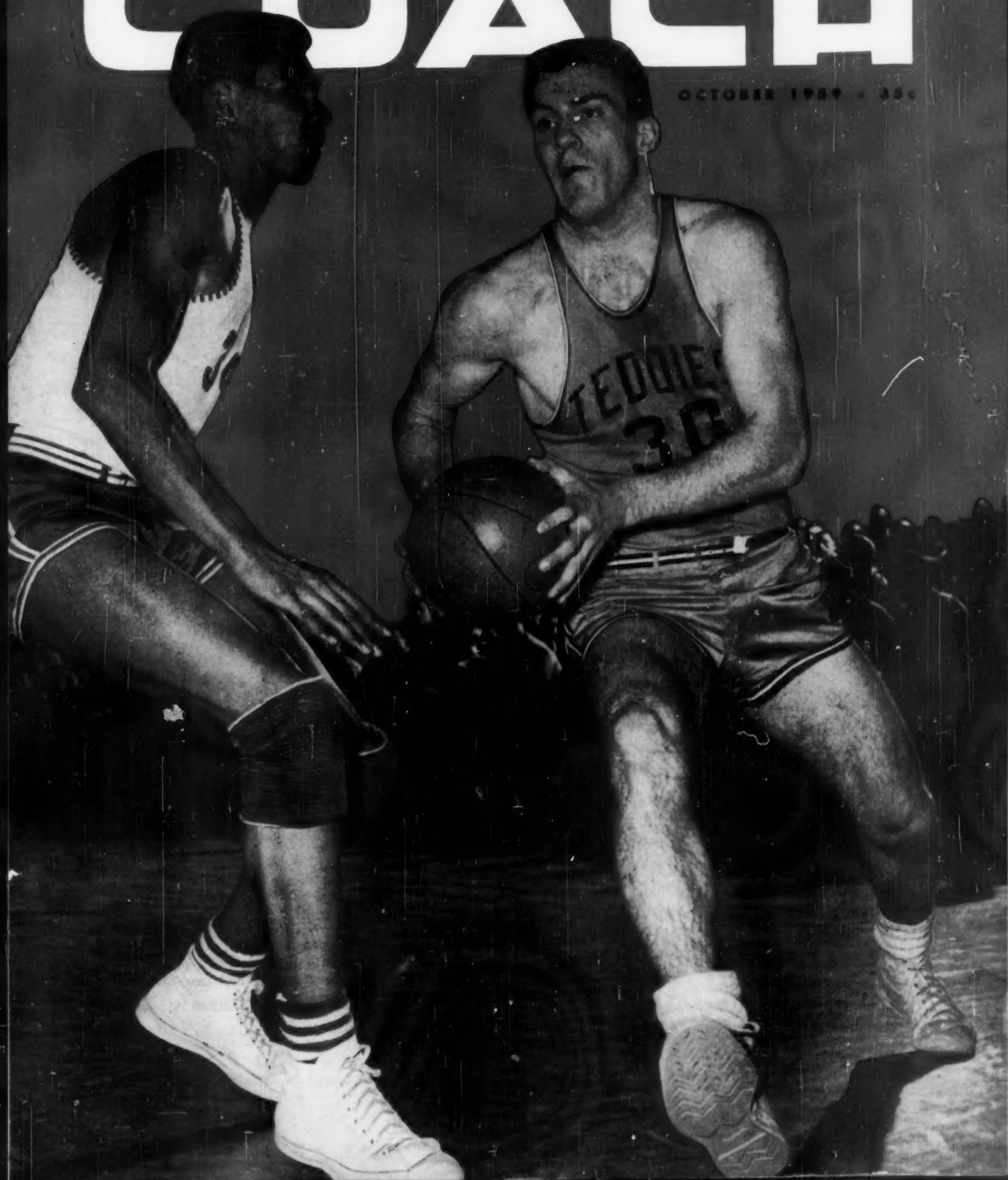


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OCTOBER 1989 • 35¢



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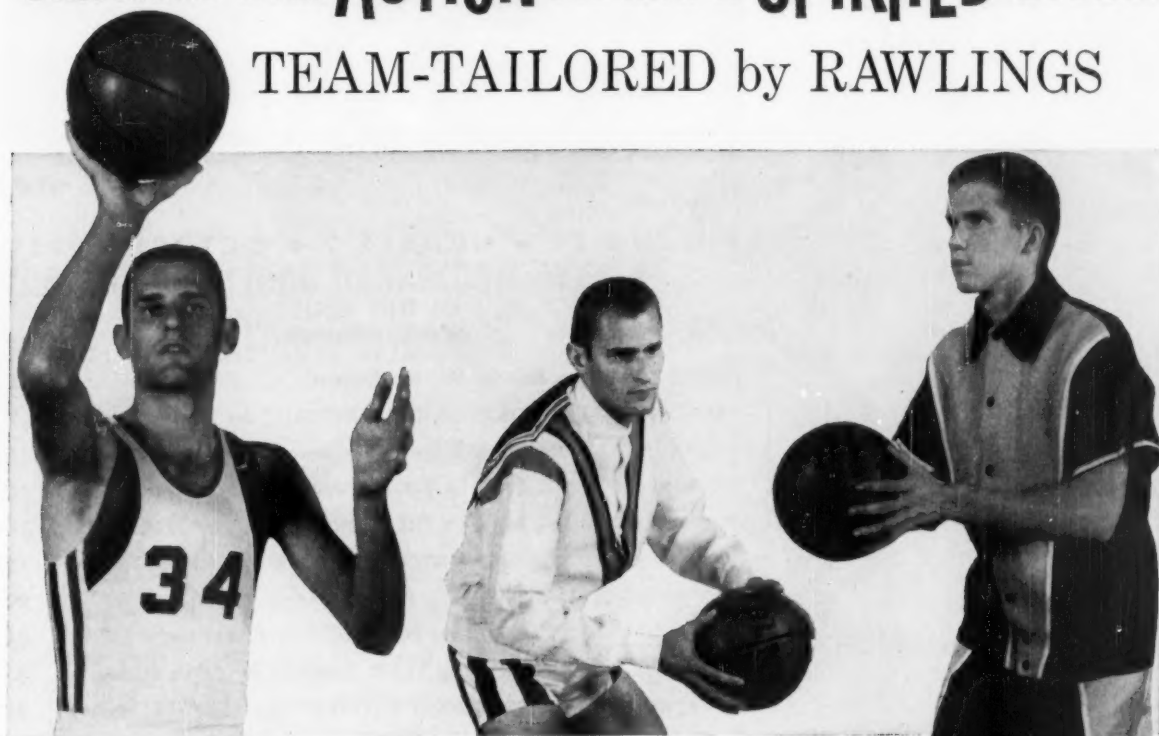
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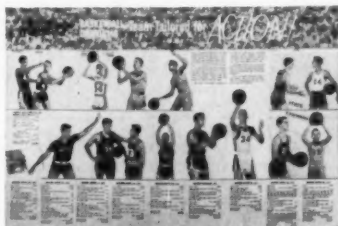
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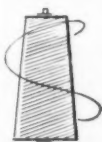
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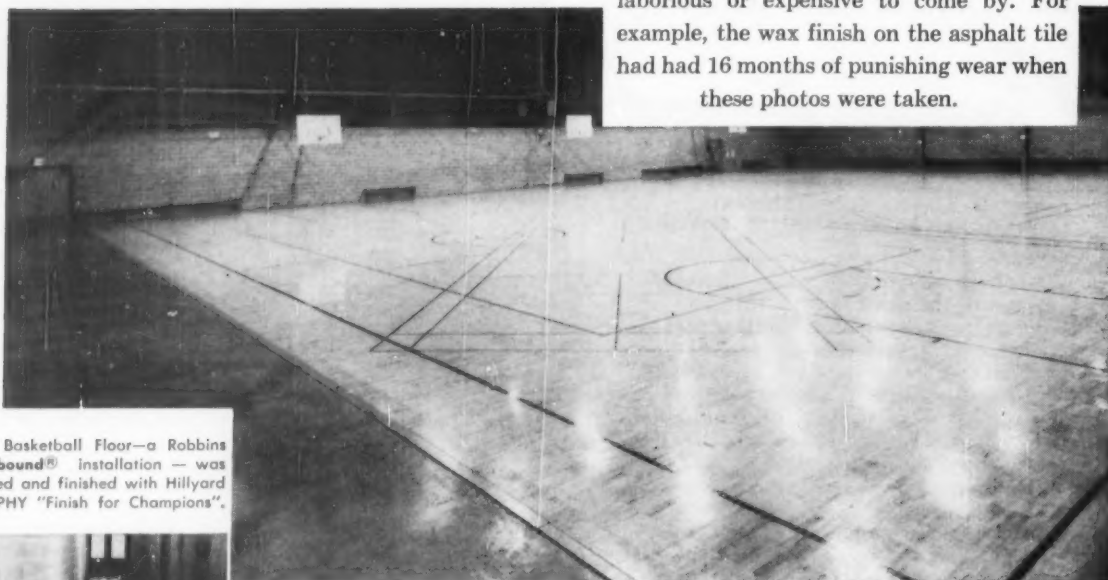
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It's a perfect environment for instilling the well-being, confidence, and personal neatness that are permanent benefits of physical education.

Contrary to visitors' beliefs, however, the superb condition of these floors was not laborious or expensive to come by. For example, the wax finish on the asphalt tile had had 16 months of punishing wear when these photos were taken.

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The bee in Mr. B's bonnet

JUDGING by the results of the two summer spectacles—the USA-USSR dual meet and the Pan-American Games—Uncle Sam appears to be in pretty good sports shape. Our kids came through with flying red, white and blue colors, and their performances augur more than well for our chances in the 1960 Olympics.

We wonder how this sits with Mr. Avery Brundage, the basso profundo of American amateurism. The man refuses to be satisfied. For years he's been crying in his celery tonic about our performances in the Olympic Games.

"We like to consider ourselves the sons of pioneers and the world's greatest sport nation," intones Mr. Brundage. "That may have been true 50 years ago, but not now. On a per capita basis, Australia won 10 times as many medals in the last Olympic Games as we did. Finland won 8 times as many. Many other nations work harder than we do. Russia has 'fitness breaks' whereas we have 'coffee breaks.' Russia had 18 million candidates for their last Olympic team."

AND what does Mr. Brundage blame for our athletic "decline?" The minor devils are the automobile and golf. The major imp is our high, mechanized, foam-rubber-padded way of living.

Everything would be all right, he apparently insinuates, if we would just spin the clock backward about a half century and have our amateurs start running around just for the fun of it, as they did in Mr. B's day.

This point of view is obviously steeped in nostalgia. It overlooks a number of pertinent facts of life. For example, Mr. B. doesn't seem to make allowances for the higher standard of living now being enjoyed by other nations as well; and that this standard now permits them to run races instead of clamoring after goats or fleeing a pal-ace guard.

It's also a fact that topflight coaching and training—in which Uncle Sam used to enjoy a monopoly but doesn't anymore—has far more to do with the development of champions than just running for the hell of it. And that while it's nice to run races and throw heavy objects through the air, there's the little matter of living and working to be done as well.

WE sincerely doubt whether any country subscribes to the amateur ideal as faithfully as Uncle Sam. Those marvelous Russian athletic hordes which Mr. Brundage admires so much are about as amateur as the Chicago Bears. Conscripted, organized, trained, and subsidized by the government, their only object in life is to become champions and propaganda tools for the fatherland.

Australia's superb swimmers and tennis players are also the products of intense organization. Soon as a youth shows promise in these sports, he's nurtured as carefully as a hot-house flower. Those fine Japanese swimmers are developed in the same manner.

In the land of the free, on the other hand, there's no central authority which screens the country for sturdy saplings and then cultivates them into full-grown oaks.

The athlete is left to his own devices. He plays and practices on his own, gets his coaching in school, and then must shift for himself again. How many clubs or national organizations do we have that can take over his training either before or after graduation?

Many of our stars embark upon professional careers—and there's no country in the world which offers so many opportunities to earn a living at sports as we do—thus finishing them as Olympic prospects forever. Other promising athletes immediately enter business, hanging up their jerseys for good; while others take jobs and continue their training as best they can.

CONTRASTED to other countries, where the athlete continues training under government aegis until he starts tripping over his whiskers or is absorbed by a national organization which provides him with the coaching and training facilities to keep him in top shape, America's mode of athletic life is positively slap-dash. But it is true amateurism, which we need never knock or apologize for.

Nobody ever summed it all up as well as Dave Sime, the talented and intelligent ex-Duke athlete, in a letter to Sports Illustrated. Since he was talking not as an ancient general reminiscing about forgotten victories but as a young soldier on the firing line, his words are definitely worth repeating:

"Rather than condemning the American athlete and our high standard of living, we should examine the problems facing the amateur. The fact is that the auto is here to stay and kids aren't going to walk when they can ride. So let's be more constructive and go to the heart of the problem."

"The reason the U. S. is falling behind is because the Amateur Athletic Union is falling behind. The rules governing American amateurs are still those which took Jim Thorpe's medals away in 1913."

"There is an entirely different set of standards in Europe, where athletes are allowed many privileges which are strictly prohibited to American amateurs. They are often given jobs which permit them time off for training or allowed to maintain a radio or a television program."

"In Russia, athletes are subsidized completely, but what American athlete, unless he is independently wealthy, can afford to take several summers off from his job? What distance runner can put in four or five hours of training a day and still keep a job and perhaps support a family? In track, the wife of an athlete cannot even accompany her husband on a summer tour."

"I am a great believer in competition for the love of competition . . . However, my main obligation is to my chosen profession and to my family."
(Concluded on page 65)



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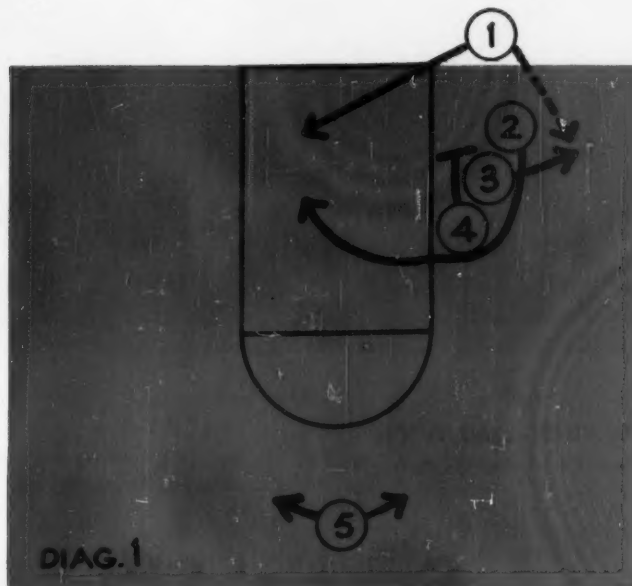
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FOR years now, I've felt that a team needs only one out-of-bounds play from under its basket. We tested this theory last season, and the results upheld it. We averaged almost one-and-a-half baskets a game on our play, and we lost the ball only twice in some 80 attempts.

Shortly after the season, one of the local high school coaches told me that he had incorporated our play into his offense during the latter half of the season and that it had produced 11 baskets for his team!

At the beginning of the year, we spent a considerable amount of time on the theory and mechanics of our out-of-bounds play. We felt this was necessary, first, to insure a thorough knowledge of the play and the theory behind out-of-bounds plays in general.

Second, we wanted to build up confidence in our play to the point where our players would feel it couldn't be stopped. We wanted our players to believe that we would always get at least one basket a game from it and that the worst that could possibly happen was for us just to get the ball successfully inbounds 100% of the time.

During the course of the season, we spent a few minutes almost every day executing the play against a defense. These few minutes made us realize that our first and second fives couldn't successfully defend against our own play and hence gave us confidence that we could run it against our opponents.

(Continued on page 72)

By **ROBERT R. PECK**, Coach, Bates College (Lewiston, Me.)

DEFENSIVE ROLL



By **PRESS MARAVICH**

Head Coach, Clemson College

Special-Situation Stunts

HIGH school coaches with their didactic methods employ some sort of pattern, set style, formation, or free-lance style of attack to create scoring opportunities.

During a time-out, they'll point out their players' miscues and querulously ask why they didn't do this or that or take this or that particular type of shot. They fail to understand that few players know exactly what does happen at any given moment of play and don't know how to exploit a particular situation because they were never taught how to do so.

Since many of these miscues may be classified as "unusual opportunities," the coach must take the time to teach the kids how to capitalize on them—the options that crop out

of natural team movements. This will undoubtedly improve their overall playing ability, strengthen their individual skill, create more scoring chances, and sharpen their thinking.

Coaches shouldn't feel reluctant to teach these fundamentals. In fact it's quite imperative to spend about 15 minutes a day on the "unusual."

Regardless of your basic attack, the fundamentals described and illustrated in this article should be definitely included in your teaching. These skills will help develop passing, cutting, starts, stops, pivots, button hooks, rolls, changes of direction, and changes of pace.

Being alive and interesting, they'll also help stimulate the boys' thinking and combat the drudgery that

seeps into your practice sessions as the season progresses. While some of the players are shooting fouls or running through offensive movements, you can have three or four of the boys working on these skills at a basket set aside for this purpose. If you have an assistant coach, assign him to this duty.

These unusual fundamentals may appear rather difficult to perform. But actually they're very simple. With practice, they can become natural, habitual movements. The players can learn one maneuver at a time. After it's thoroughly mastered, they can pick another to their liking and integrate it into the offensive pattern.

Defensive Roll: This little trick can be used quite frequently, espe-

INSIDE REVERSE





cially against a speedier player who can fake, cut, and drive well. Once a player masters it, he can save himself considerable embarrassment and baskets.

The roll is simple but highly effective. The player assumes his defensive stance with either the right or left hand raised and the other down by the knees. The knees are slightly flexed and the back bent slightly forward.

When the attacker drives by him, the guard spins on the balls of both feet. If his left foot is advanced, the guard spins on his right in clockwise fashion, stays low, and uses a cross-over step to go forward—thus picking up the step he might have originally lost. This maneuver can help stop the attacker from driving in for that easy layup.

If the right foot is advanced (as shown in the illustrations), the guard spins counter-clockwise. It's advantageous to spin in the direction the attacker moves. If, for example, your left foot is advanced, you should force the attacker to drive toward your right shoulder.

Inside Reverse: This is another clever movement which is slowly coming into its own as a means of

breaking free and getting the easy layup, particularly against a tight-playing guard.

Assuming the guard is playing him tightly, the attacker runs toward the ball as if to receive the pass. The guard will probably press closely, slightly overplaying toward the ball side. If the attacker's right foot is advanced when he comes to a stop, he quickly spins to the inside on the balls of his feet and uses a cross-over step to cut for the hoop.

Outside Reverse: This is the same as the above except that the player, upon coming to a stop, finds his left foot advanced. He then spins to the outside and uses the cross-over step to free himself.

Button Hook: This movement is sorely needed to enable the attacker to escape momentarily from his guard to catch the ball. Once the boy develops the habit of knowing when and how to spin, he'll make it a lot tougher on the defensive man.

The attacker can go fast or slow. Once he comes to a stop with either the right or left leg advanced, he quickly spins either clockwise or counter-clockwise. Then with the back foot he steps out toward the ball to receive the pass.

The coach can form as many lines as he wishes and can yell out in succession: "Step, step, stop, spin, step." He can keep repeating this drill until he feels that the boys can execute the maneuver at full speed off either foot.

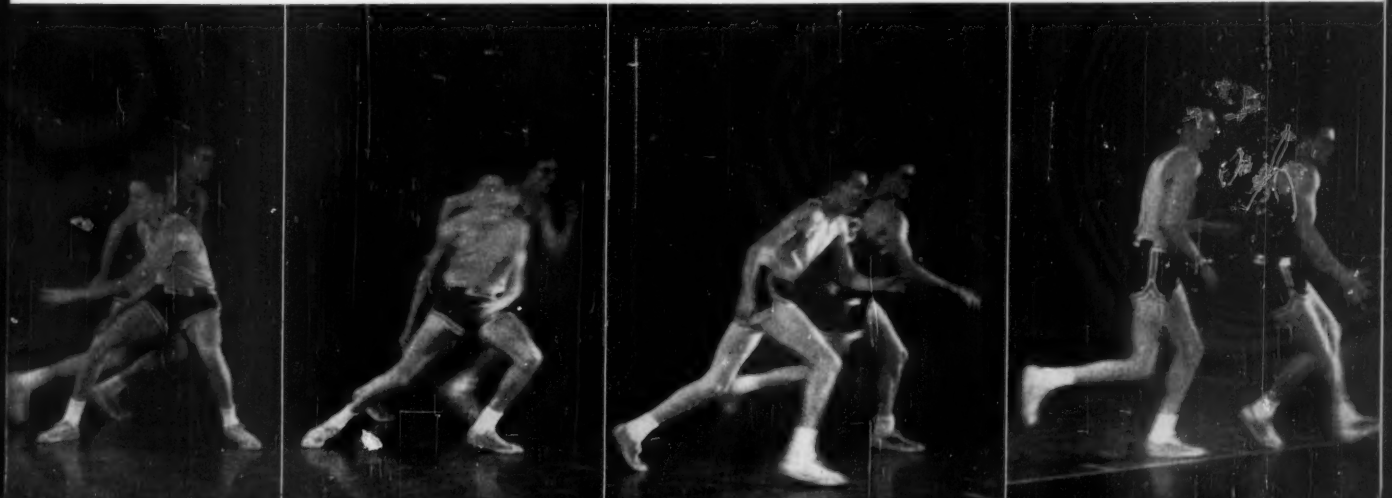
But remember: If the right foot is advanced upon stopping, the spin is counter-clockwise; and if the left foot is advanced, the spin is clockwise.

Dribble With Full Spin: Another fine stunt against a tight-playing guard which can be easily mastered with a little practice.

The player feints the ball and swings his right foot in the direction of the fake. He starts a low bounce or dribble off his left foot with the left hand, keeping the ball low for maneuvering purposes.

While dribbling at close quarters, he starts spinning off his right foot (counter-clockwise) toward his left side, throwing his left foot around and keeping his dribble in a small circle. After making a complete spinning pivot, he drives toward the hoop.

Two-Hand Overhead Shot: When mastered, this is a lethal weapon
(Concluded on page 65)



OUTSIDE REVERSE



BUTTONHOOK

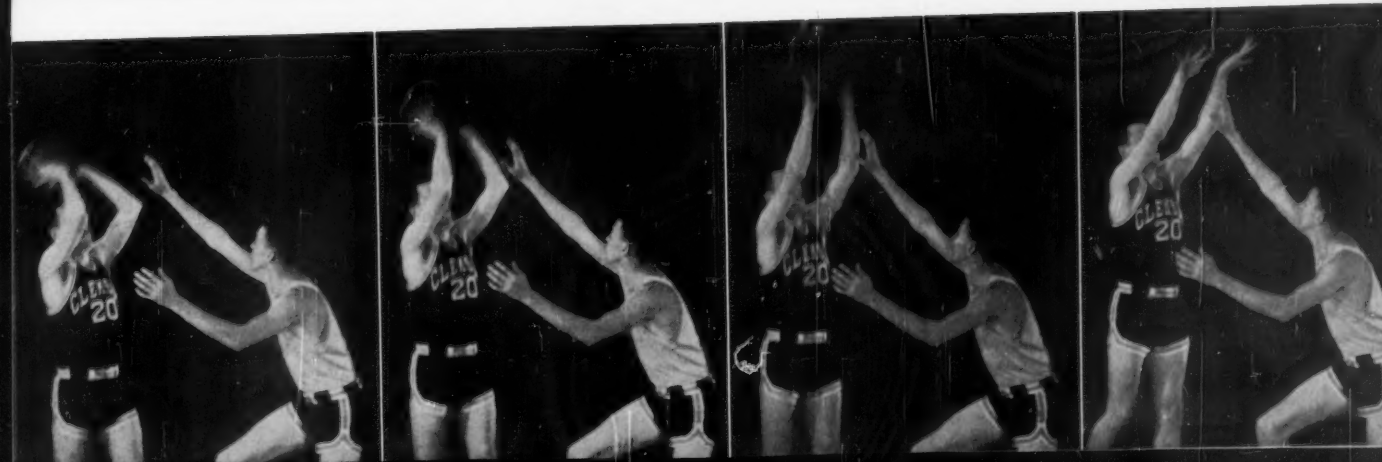
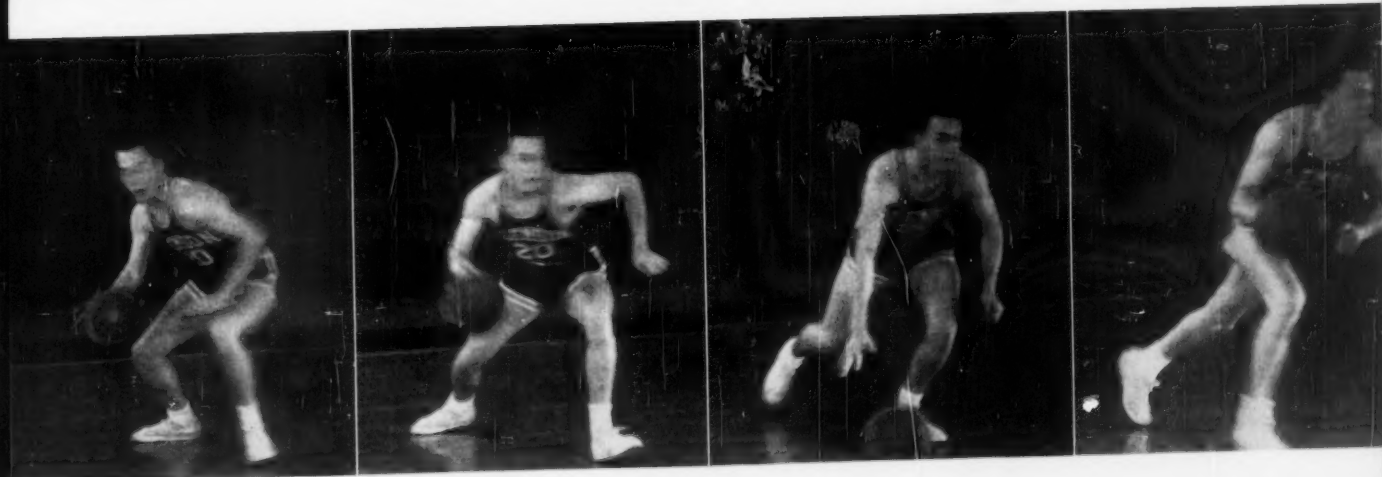


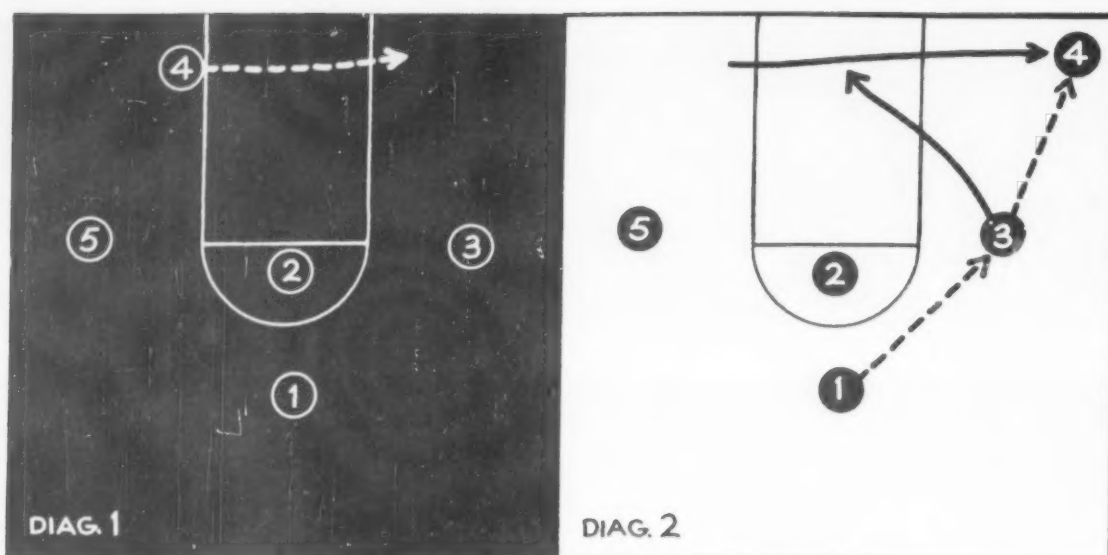
DRIBBLE, SPIN



OVERHEAD SHOT







By **GEORGE (DOC) JACOBS**

St. Michael's College (Winooski Park, Vt.)

Beating the Zone

With a 1-3-1 Give-and-Go Attack

WHEN the rule change that widened the foul lane went into effect, it apparently started a trend toward the zone defense. It used to be that four or five of the teams we faced during a season would use the zone. Now, during our average 24-game schedule, we find three fourths of our opponents employing some form of zone.

We know there's no sure method of penetrating the zone that will make every shot a layup. But we feel that our give-and-go movement of the ball and the man will give us close shots.

Also, this continuous movement will (1) force the opponents into man-for-man situations, (2) produce a natural overload on one side, and (3) produce triangle positions which will put more offensive than defensive men in an area, thus creating three-on-two situations.

In the development of any offensive system, three objectives must be kept in mind.

The first is to be in position for good shots as close to the basket as possible. The second aim is to have offensive players in the rebound area. The third factor is to maintain a defensive balance.

Conversely, the zone defense, by the alignment of the players, aims to force the opponent to take shots farther away from the basket. Also, by reason of their defensive set-up on the floor, they have the best rebound position when the shot is taken. With the reception of the rebound, a fast break can be initiated quickly before the defense can be set.

Although we use our 1-3-1 Give and Go attack primarily against an opponent who utilizes the zone as its basic defense, we stay in the 1-3-1 alignment even against oppo-

nents who stress changing defenses as a means of disconcerting our man-for-man offense. We do this because we've found the basic moves are equally effective against the man-for-man defense.

Diags. 1 to 6 illustrate the initial setup and the movement of the ball and the players. The continuity of these movements shows how the attack can move from one side of the floor to the other, with all the positions in the original setup covered.

Like any offense against a zone, the rapidity with which the ball is passed and the sharpness with which the players flow on their cuts and clearouts have a great bearing on the success of the attack.

Diag. 1 shows our 1-3-1 alignment. No. 1 is our deep outside man. He's our surest passer, and if he's a good outside shot he'll add to the attack.



Side men 3 and 5 are our best jump shooters and drivers. No. 2 is our post and pivot player, while 4, the baseline man, is generally our best rebounder and corner shooter.

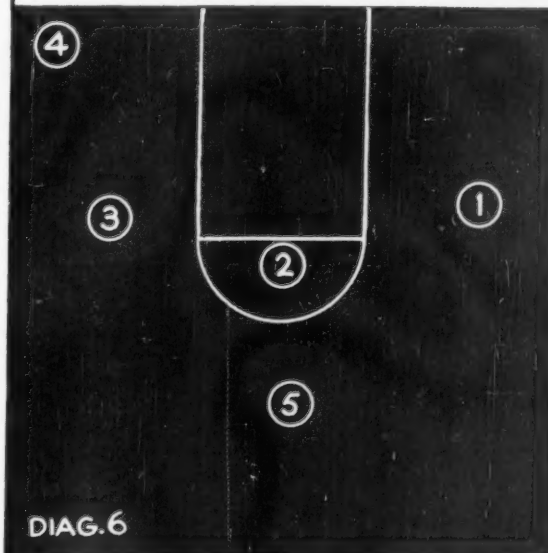
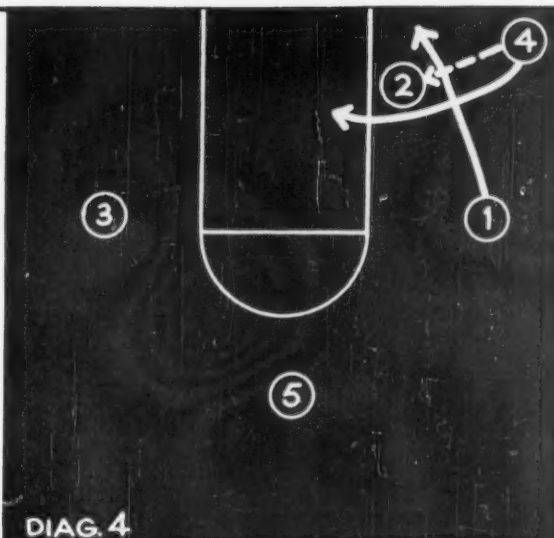
The position 4 takes in the basic setup is one of individual preference. He may set up on either side of the lane, as he moves with the passing of the ball. Sometimes he moves to the side of the ball and at other times he moves to the side away from the ball.

Diag. 2: No. 1 passes to 3, while 4 moves to the side of the ball. Upon receiving the pass, 3 first determines whether or not he has an open shot. If the movement of the ball has been rapid and he finds himself clear, he takes the shot. In the event he doesn't have a shot, he passes to 4 in the corner and cuts to the basket for a return pass.

Diag. 3: If the return pass to 3 isn't forthcoming, 2 goes down the lane for a pass from 4. During this movement of 2, 3 continues his clear-out and takes the side position originally occupied by 5. No. 1 moves to the side position vacated by 3, while 5 becomes the deep man.

Diag. 4: If 2 doesn't have an open shot, he can make a return pass to 4 or pass to 1. Or 4 and 1 can split off 2, as shown. The diagram shows 4 passing to 2 and cutting by for a possible return pass and a short jump shot. If 4 doesn't receive the pass from 2, 1 cuts for the pass and shot.

Diag. 5 outlines another give-and-go play that can be used when the players are in the same relative positions. If 2 didn't receive the pass (Continued on page 68)



Keeping the AWKWARD Big Man in the Scoring Area

THE really big man usually comes along only once in a lifetime. And when a school is fortunate enough to get that man upwards of 6-7, one who can drape his wrists over the rim, all available means must be taken to exploit his potential to the fullest.

This extra tall man must be conditioned to enjoy living "up among the clouds so high." Mentally, he must be made proud of his height. Many boys develop a defensive stoop because they feel conspicuous.

And when he's ready to play, he must be prepared to expect and handle the brand of razzing reserved only for the big boys. His teammates must accept him and realize his worth to the club. They shouldn't be permitted to feel resentful of the extra attention he'll probably get from the press.

The mere fact that a boy has unusual size doesn't guarantee success. He must develop as much agility as possible, working on the fundamental skills just as much as the rest of the team, but with particular emphasis on those close to the hoop, where he can use his reach to greatest advantage.

While rope skipping, striking bag exercises, and like drills may have value in bringing out the big man's coordination, his practice time can be better spent by concentrating on the actual skills.

Really big men seldom develop the ability to execute the fine skills of dribbling, feinting, and starts and stops. Hence, with his biggest asset lying in his size and advantage near the hoop, play should be so designed around this asset, capitalizing on it to the fullest.

Positioning the tall man most advantageously would be simple were it not for the usual concentration of the defense against him. If a massed defense is used, that situation must be converted to the advantage of the offense.

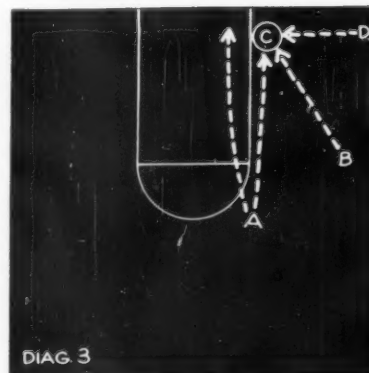
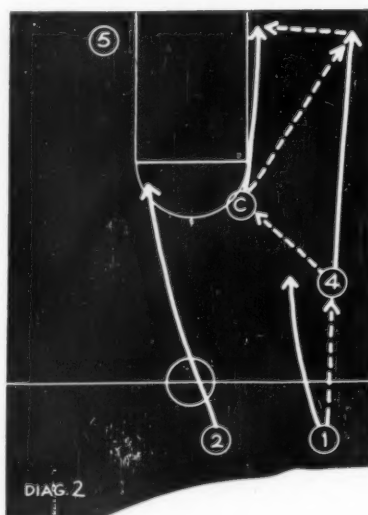
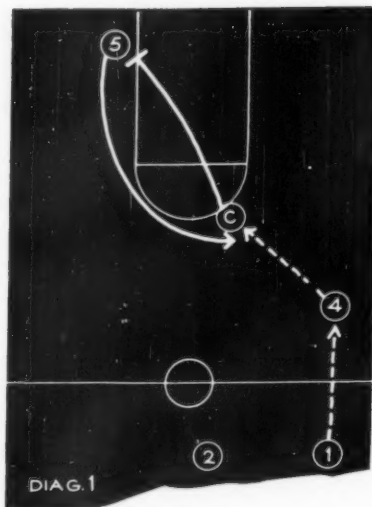
The following series assumes the big boy's skills are limited and that his chief threat is his size. The plays are designed to keep him in the scoring area, and still allow reasonable opportunity for his teammates to use their skills to greatest advantage. Exclusive use of the big man as a scoring threat may not be sufficient to win against able competition.

Diag. 1: After the ball has been advanced to about the center of the floor, 1 passes to 4 who passes to C. With C playing out in front of the free-throw lane, the defense won't tend to challenge this pass. If the offense hustles, they may get to this point before the defense is thoroughly organized.

If the pass to C is challenged, rather than fake and feint, a skill he may not have, C can go back toward the hoop and screen for 5. The pressure will usually be off 5, because the opponent will probably have been instructed to watch the big boy.

If C can get the ball in his high post, 4 has two choices. He may cut by C to the center, or go for the corner. If he goes to the corner (**Diag. 2**), C may pass to him and glide to a position close to the basket. This is where a high pass to C is indicated. The pass must be at the maximum controlling reach of C's hands.

C has only a 90° turn to make in



By J. H. GRIFFIN, Coach, Teutopolis (Ill.) High School

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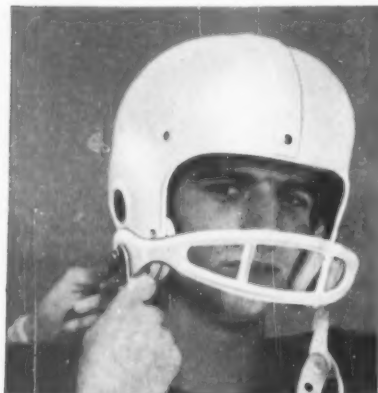
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order to face the basket, and in catching the ball the hoop is almost immediately in his field of vision. This turn shot seems to be most effective with the use of the bank-board, but closeness to the endline might alter this view.

It will be noted that 5, who should be the second best rebounder offensively, is in the best position for an over shot. 1 and 2 may also move in to cover vacant rebounding territory.

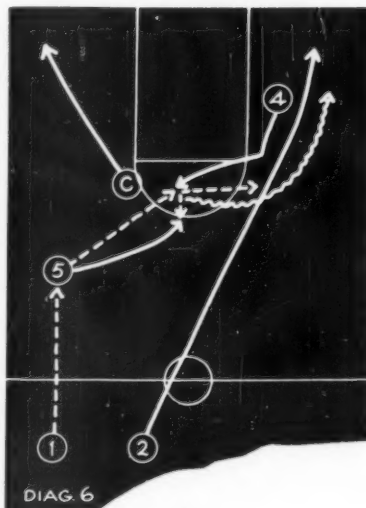
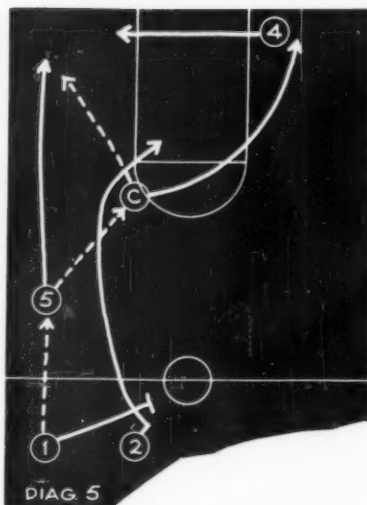
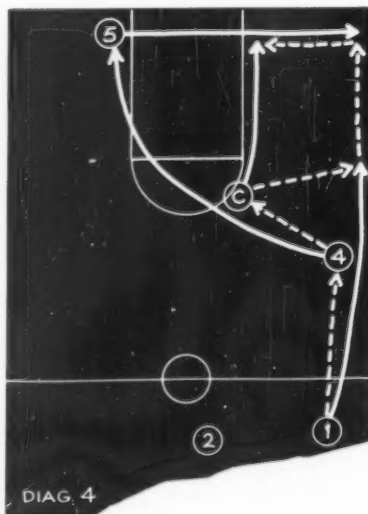
Care must be taken to see that the high pass to C comes in at the correct angle. If C receives a pass coming in parallel to the sidelines, he must make a 180° turn.

Refer to **Diag. 3**: If A passes to C directly, C has both his defense and the basket on his blind side. If he receives a pass, he must turn at least 90° before the hoop comes in his field of vision. Then, while up in the air, he must appraise his defense, decide to shoot or pass. It's obvious, of course, that if C is facing the hoop, and his defense has temporarily relaxed, a high pass from A is the finest form of gift.

The pass from B to C is the angle most frequently seen. But C receiving a ball from this angle still has too much turning to do, and while he may often be successful, his rebounding position is not the best and may put him in a position to fall on his defensive man. The defense may position themselves on C's blind side just to draw a foul.

The pass D to C represents the best to strive for when a high pass is indicated. In the event that D feels he cannot pass, he has excellent rebounders in position should he choose to shoot.

Diag. 4: When the first pass goes in to C from 4, 4 may choose to cut for the center. C may pass off to 4



as he drives by for the standard give-and-go by the pivot. But extra big men seem to have difficulty in executing this play slick enough to consider it as a common scoring device.

If the pass is not given to 4, C may pass to 1, who has taken the position vacated by 4. 1 passes to 5 and C again glides toward the basket and the same condition obtains as in **Diag. 2**. 4 is the offside rebounder on the left side. 5 may pass to C or shoot, or even pass back to 1 or 2 for a judgment play.

It will be noted that triangle positions result with C at the point nearest the hoop in most instances. The passers in the triangle series usually only have two logical options. There's less thinking and more speed in passing.

(Concluded on page 49)

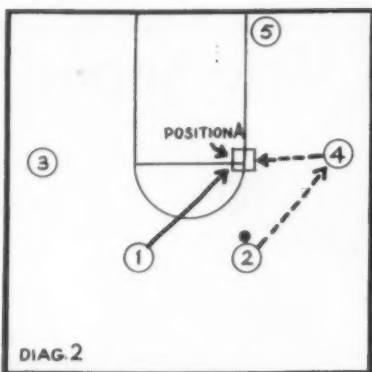
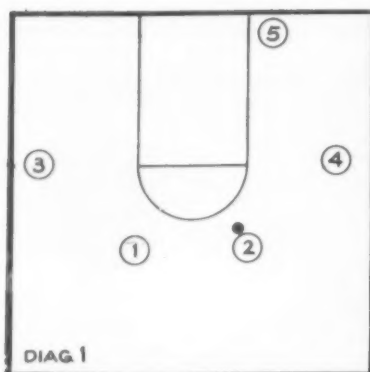
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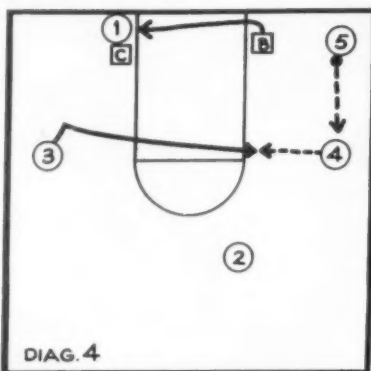
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By **RICHARD TARRANT**
Coach, Passaic (N. J.) High School



2-2-1

Moving Pattern Against Match-Up Zones

IT HAS become quite apparent to all of us that movement is now a very necessary weapon against zone or "match-up" defenses.

Years ago, teams would set up in a 1-3-1, 2-2-1, 1-2-2, or some other type alignment and then merely stand still and pass the ball around the zone with great rapidity, hoping that the ball would move faster than the zoners and that good shots would result.

Today with the match-up or pick-up zones, an overlap is often employed on nearly all outlets choking off a "stand still" offense. The writer feels that with proper, well-timed movement and clever ball-handling these match-ups will no longer create such a problem.

The principle underlying this movement is, of course, to overload an area so that when one zoner releases an offensive cutter from his area a two-in-one area situation will occur. The result of this should be a good, close shot without too much pressure on the shooter.

There are many patterns of attack against zones which contain

both lateral and penetrating moves. The attack which appears in this article, I feel, isn't too complex for the high school level. It contains sufficient movement to offset most conventional zones and match-up zones.

The offense sets up in a 2-2-1 with the center or floater on the side of the ball (**Diag. 1**).

Regardless of which side the ball goes in on (2 to 4, 1 to 3), the center merely slides across to the side of the ball and remains in good pivotal position just outside the three-second area.

FOUR BASIC POSITIONS

There are four basic steps or positions (Positions A, B, C, D) guard 1 fills in this pattern. As 2 passes to 4, 1 moves to Position A (**Diag. 2**). No. 4 often will find 1 free at this position and 1's first option is a 15-foot jump shot.

The offense is now in a well balanced 1-3-1 attacking position. It should be noted that for this guard penetration attack, 1 should be a

lanky, aggressive boy who can hold his own under the offensive board. It would be foolish to send a 5'7" guard through as No. 1.

When in Position A, 1 probably will find pressure being exerted upon him by the back men in the zone. He now has an excellent pass option to 5, his big man in the hole. No. 5 should be able to get off a good close jumper or hook from here.

If 4 passes up 1 at Position A, 5 moves out toward the corner. He places his back parallel to the end line or, better yet, in such a position that he faces the key-hole area.

No. 4 passes to 5 and 1 fills 5's place at Position B (**Diag. 3**). No. 5 passes quickly to 1 for a jumper or drive-in shot. If the back zoner doesn't come out on 5, he's free to take a corner jump shot.

If 5 feels that 1 at Position B is covered well, he returns the pass to 4. With this pass, 3 crosses over from the weak side to receive 4's pass (**Diag. 4**).

Guard 1 now moves to Position C just across from where he was. He
(Concluded on page 73)

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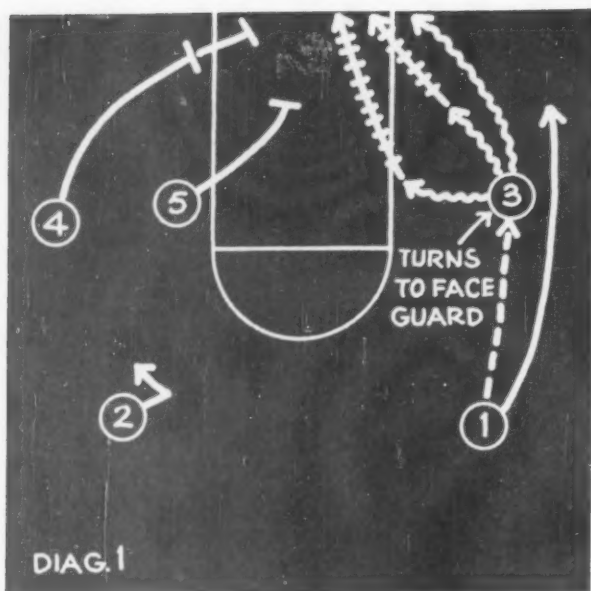
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By **CHESTER BARNER**

Coach, Marmaduke (Ark.) High School

Keep Your System Simple

WITH the exception of time-out for naval service during World War II, I've spent some 20 years coaching basketball. In that time I've participated in innumerable coaches' bull-sessions and have attended many coaching clinics.

I've been exposed to quite a few successful systems of play. And my conclusion is this: The biggest job of the average high school coach is to develop five good individuals—shooters, passers, and rebounders—rather than worry too much about patterns and system of play!

He should also have five more good players to back up this first five, and then use a system that's as simple and uncomplicated as possible. This will produce an interesting and successful team.

I coach in a small high school, a "B" school athletically speaking, which means we have less than 200 students in our upper four grades 9 to 12 inclusive. This also means that we won't have many large boys. Nevertheless, we've competed quite well against both "A" and "AA" class schools. In fact most of our regular schedule is made up of "A" and "AA" schools.

I might add that our starting team,

which won the Arkansas "B" State Tournament, was composed of a 6-4 center, a 5-11 forward, a 5-9 forward, a 5-9 guard, and another guard 5-4.

Yet this team of small and young boys (five of our first ten boys were sophomores) won their last 16 straight games and literally waltzed through the county, district, and state tournaments, in each case against larger teams.

I'm completely convinced that a large percentage of our high school coaches waste a good part of their practice periods teaching patterns and movements which stereotype their offense and make it so predictable that it's easy to defense. This also removes any individual initiative that a player may possess.

I said that this type of offense is relatively easy to defense and I mean it. In many cases, a guard in poor defensive position will blunder into your offensive pattern at the wrong time and place and hence disrupt your offense. This happens quite frequently in high school games.

Following are six things we do in our type of basketball. These aren't listed in order of importance, but are things we work on and do in games. This system is sound because it has never produced a losing season for me; and over the past 10 years, it has given us a winning percentage of

.795, playing only the best teams in our section of the state.

1. We try to shoot at least 25% more often than our opponents.
2. We fast break when we can.
3. We have a set offense.
4. We work hard on backboards, tossups, and loose balls.
5. Individual skills are developed.
6. On defense we play strictly a man-to-man.

We believe that shooting is 75% of the game, and the more good shots you take the more you'll score. Any player within a 21 foot radius of the goal is in shooting territory, and it's mandatory to shoot if he has at least one player in rebounding position and if one of his teammates is not open closer to the goal.

We spend more time on acquiring shooting skill than any other phase of the game. The first 45 minutes of each practice session is spent in individual shooting. Each player has a ball and works on the type of shot and from the position on the floor that he'll most likely use in the game.

This shooting practice is supervised. We don't allow any haphazard shooting, but tell the boys never to shoot without concentrating on the goal.

For part of this early practice each day, we pair up and play 1-on-1. If the guard plays the offensive man loosely, he shoots over him; if he crowds him, the offensive man goes around him.

All our players must be able to drive around their guard if the guard crowds him to prevent a shot. He must be able to go around his guard either to his left or to his right. He must be able to fake one way and go the other, fake one way and go that way, fake a movement and step back and shoot, and also to just go without faking.

Remember he must go both ways in order to keep his guard from over-guarding to the side that he goes most frequently; and his first three or four steps as he goes around his guard must be fast—very fast in order to get the jump on his man. This we teach to all of our players—guards, forwards, and centers.

We fast break whenever we can. We score best after an interception, taking advantage of the momentary lapse of time it takes the offense to go on defense. We run a man or two straight down the court and score on maybe one or at the most two passes.

The next best scoring opportunity on a fast break is off the defensive board—where again you have the advantage of a change-over from offense to defense. We make our outlet pass to a man on the sideline near the

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foul pitch line and then fill our three lanes.

The least productive fast break opportunity is after a goal or foul pitch attempt. But every time we get the ball we fill three lanes and get down the court as fast as we can. The man who gets the ball first looks for an open receiver to pass to. If no one is open, he dribbles.

We go down fast every time in order to keep pressure on the defense; and if they loaf at any time, we take advantage of it and try to score quickly. Anytime we can gain a 3-on-2 or a 2-on-1 advantage, we try to score quickly.

We practice scoring with a 3-and-2 and 2-and-1 situation. But if we don't gain the advantages mentioned, we slow the game down and take our time. We work the ball into the post or to a forward and they must be able to score by themselves if necessary by either shooting or going around their guard.

However, the man who gets the ball may pass it back to the guard who's cutting or to a forward or post man who has faked his guard out of position and is open.

If the ball goes to right forward 3, as in **Diag. 1**, left forward 4 immediately moves into rebounding position just outside the lane and center 5 also makes any adjustments necessary to get into good rebounding position.

The right forward gets the ball, turns and faces the goal. If his guard is playing him loose, he shoots, using either a jump shot or a set shot. This depends on which shot that particular player can hit the best and also how loose his guard is playing him.

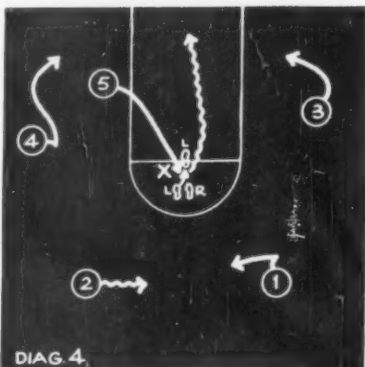
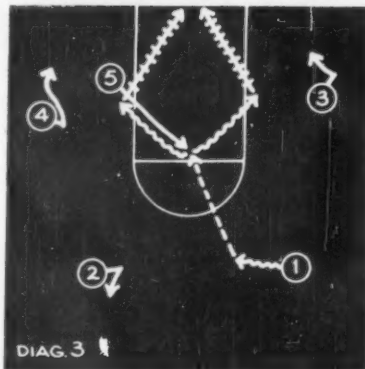
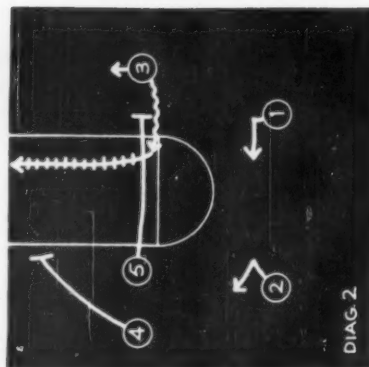
As soon as the ball is in the air, 4 and 5 step into the lane and get into real good rebounding positions. When the forward hits a shot or two, his guard will begin to play him tight to prevent him from shooting. Then 3 drives around his guard.

In general he has three options in his drive: He can go to the left of his guard and take a good jump shot from about 10 or 12 feet out; he can go to his right and get another good jump shot before someone picks him up; or he can go all the way for a lay up.

If the man guarding forward 4 should switch to pick him up, 3 passes off to forward 4 and he gets the lay-up.

It's that simple—learn to shoot well and work continuously on your faking speed and driving. Then shoot if your guard plays you loosely and drive around him if he plays you closely, and no one man can stop you!

After 3 has gone around his guard a few times, the chances are that his guard will have fouled him a time or two trying to prevent a shot and he's moving desperately to stay with him. Then we screen—either guard 1 or post man 5, as in **Diag. 2** will, on his own initiative, move across and set up a screen. Forward 3 will fake to his right and go to his left, driving his guard into the post.



We keep our screens simple and use them only occasionally in order to pick up an extra foul on a guard, an extra point on a foul pitch, and to help keep the defense guessing and make it easier to drive around them. This is the type of screens we use except for natural screening situation.

In some games we screen very little, in others more, depending upon our type of opposition and how well the screens work. Occasionally during time-out, one of our players may say to a teammate, "I'm having trouble getting away from my guard. Set up a screen for me." Or he may say, "My guard looks like he'd be a sucker for a screen; set up one for me."

Our center, as in **Diag. 3**, comes in for a pass and, again, if someone is open nearer the goal than he is, he passes off. If no one is open, he turns right or left and shoots a jump shot.

Whenever his guard crowds him.

(Continued on page 78)



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Pressure Drills in Modern Soccer

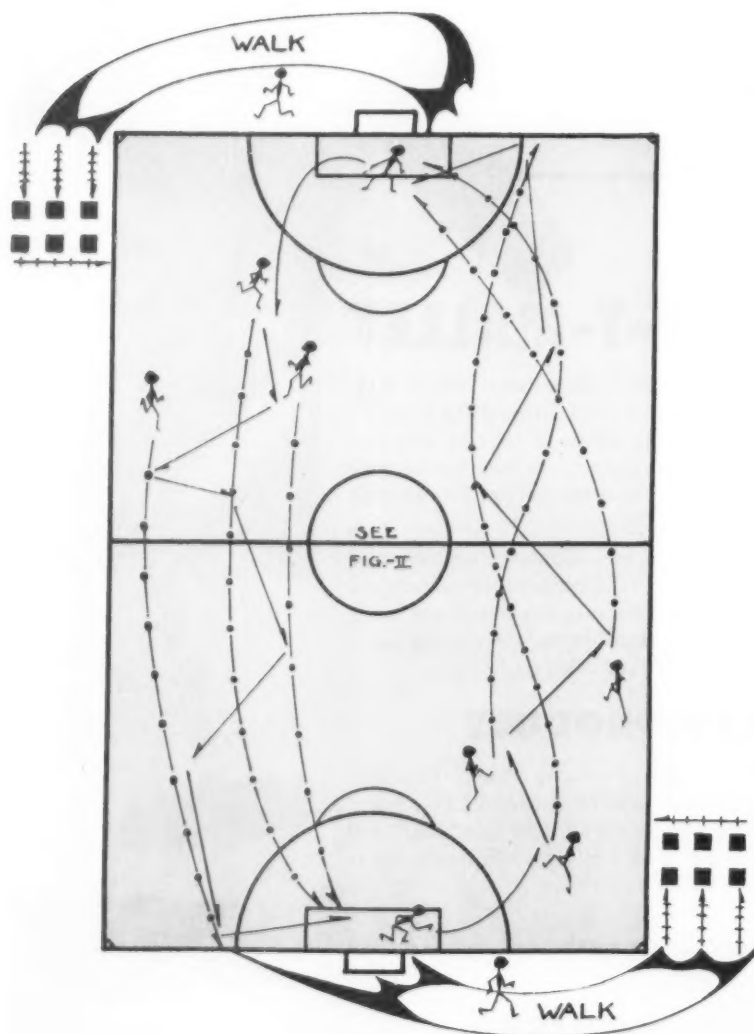


FIG. 1, TRIANGULATION DRILL

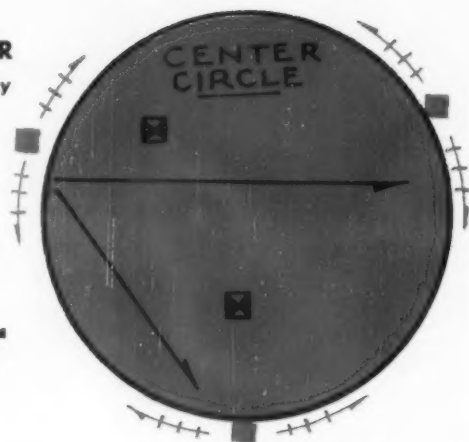


FIG. 2, PASS-DEFEND

MANY coaches—and nearly all players—look upon drills as a necessary evil. In soccer, some coaches prescribe to the philosophy that the basic problems can be worked out in the playing situation, anyway, and the drill period can be eliminated.

Others recognize the intrinsic value of drilling on fundamentals, but are unable to create enough interest to motivate such activities. Time-wise, they give token attention to drills, and then quickly advance to the scrimmage period.

Although many of these men experience a feeling of guilt, they rationalize this practice on the basis of increased interest and a need to teach teamwork, and will state that "we can gain just as much physical conditioning through scrimmage as any other way," a statement with no basis of fact whatsoever.

Ordinarily, soccer drills are designed to improve individual technique, to teach some aspect of team tactics, or to condition the body. For example, there are many drills on kicking, trapping, and dribbling. There are also calisthenic drills to condition and harden the body. Some of the latter are wonderfully ingenious, utilizing specific muscle groups that will be used in various aspects of play.

The drills described in this article do all of the above, and more. Each requires application of individual techniques or team tactics. Each assures maximum activity, and embodies competition to create interest. In all of them, there's a definite conditioning factor based on a familiar

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game situation which carries over into better team tactics.

Last of all, they embody the modern aspect of repetition now recognized as an important factor in the training of athletes in many sports—viz. repeat tactics in track and field, and the use of weight training to condition specific muscle groups.

TRIANGULATION is basic to good teamplay. Essentially, this consists of three players from the same team forming a passing combination to advance the ball. For purposes of efficiency in play, short, sharp, ground-hugging passes are desirable, while undirected, long, high, kicks should be avoided.

Figs. 1 and 2 show how 25 squad members can be drilled in the essentials of triangulation at one time. During the active phase of the drill, eight men are under pressure. For the most part they use already learned, basic techniques against no opposition, and thus can readily achieve success.

The offensive unit in the drill finishes or shoots against a guarded goal, necessitating some degree of judgment and accuracy. The only defender—the goalkeeper—adjusts to the passing combination of the three attackers, lessens the angle as they approach, and, after their attempt to score, distributes the ball with a roll, a throw, or a half-volley (drop-kick), to another group of three who've come on the field on his right.

Movement is counter-clockwise but can be reversed for variety, and individual players in the group make changes in position on successive times down the field. A ball is started from each end of the field on a signal from the coach; and as soon as one group goes off, one of the waiting sets of three, outside the sideline, steps on so as to be ready to move on to the goalkeeper's call.

The field action is done at top speed, but by using two working groups while four groups man the lines (Fig. 1), there's enough recovery time so that players can be ready for their next downfield movement.

In this drill, all of the outcomes of a good learning situation are present. Players combine into small groups simulating the game situation. The group is triggered into action by receiving a ball from their own goalkeeper. Players use individual techniques and basic team tactics to advance the ball.

They finish with an attempt to score against an opposing goalkeeper. They enjoy a rest interval long enough to restore energies, then repeat their pattern with a change in position until all have played in

each of the three positions several times.

The speed at which they operate during the active period insures a high conditioning factor. No coach will have need for "wind sprints" if this drill is used during daily sessions.

Most attractive, too, is the competitive aspect. Young players become keenly aware of their failures and successes in relation to others, and quickly begin to compare their group with others. Managers may be used to record the number of passes needed to cover the downfield distance, and requests for a stopwatch to clock the elapsed time will be common.

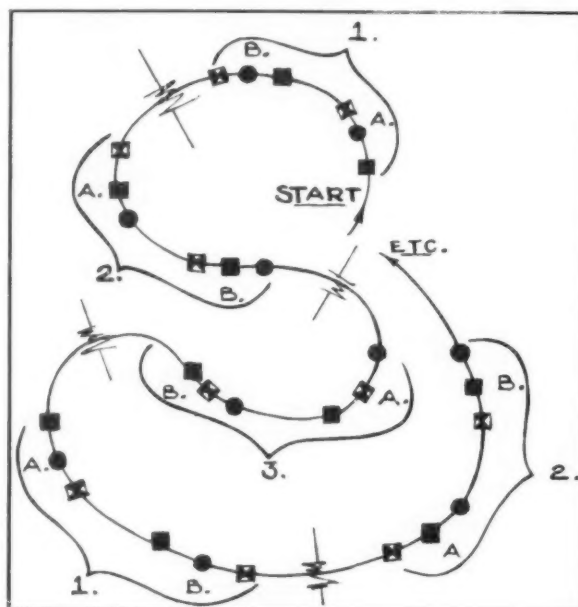
outer ring of three, thus maintaining interest.

All passes should be sharp and on the ground, and the coach should be alert to the first signs of tiring so as to direct this group into the offensive triangulation drill, replacing it with another.

DRIBBLING: The next drill (Fig. 3) is for groups of three players only. This drill, an import from England, offers an effective and enjoyable means of teaching dribbling, yet the pressure aspects of conditioning, repetitive control, and competition, are all there.

No. 1 bracket, at the upper right of the figure, shows three players (note different symbols) starting

FIG. 3,
DRIBBLE



All told, 20 men are involved in the action described here. Fig. 2 shows a pattern of "keep away" in which three players ring the center circle while two men inside attempt to intercept cross passes. An exchange method is used, with the player whose pass has been intercepted replacing the successful interceptor with practically no lost time.

Like the triangulation drill—of which this is an extension emphasizing defense rather than offense—this is also a pressure activity during which players are exposed to intense conditioning factors.

The triangle of three players must use ball movement and control techniques against two opponents. The inner two use interception and tackling techniques—one-foot and two-foot blocks, etc.—and the restricted area makes it possible for defenders to make frequent changes with the

the drill. A and B are two phases of the first alignment during which time player X leads off in a winding trot anywhere in the playing area. O, who has the ball, must follow as closely at his heels as possible while □ brings up the rear.

On a signal from the coach (represented in the drawing by the break between 1 and 2) the "lead" player peels off and becomes #3; #2 steps over the ball to the lead position, and the tail-end moves over the ball. The weaving action continues with no break in the action. When the change has been made a second time, all three players have been at each station, and the cycle completed.

In order to compress a continuing movement of some length into a short space, Fig. 3 shows five phases in which the players are pictured in the same position twice, having arrived at those stations through reg-

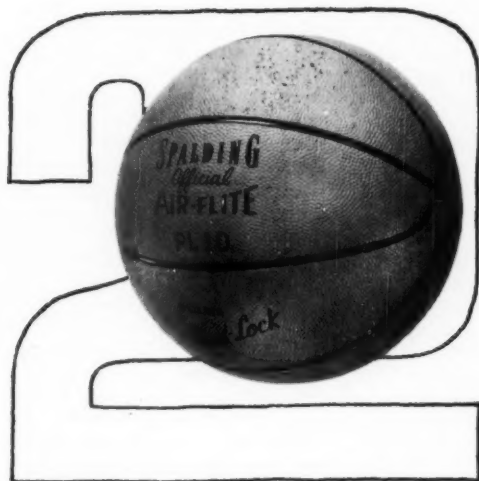
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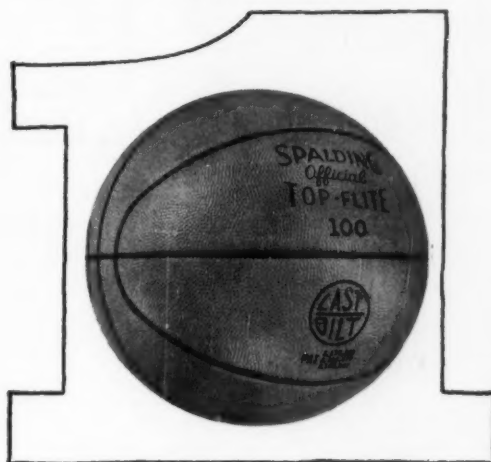
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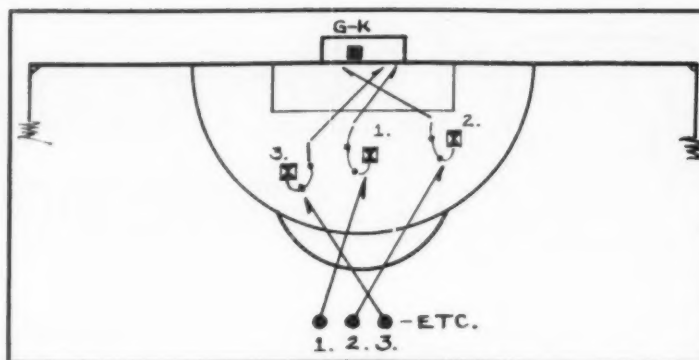


FIG. 4, CONTROL-SHOOT

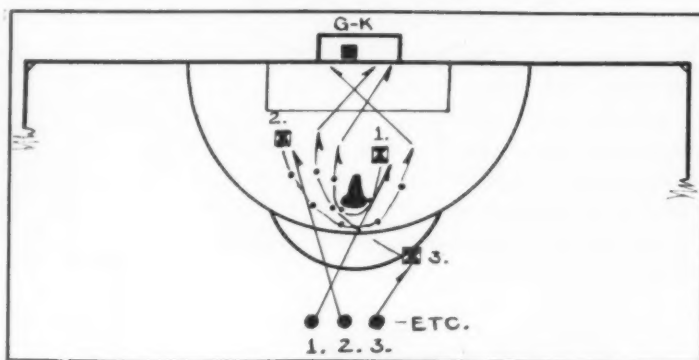


FIG. 5, DRIBBLE-SHOOT

ular sequential changes.

In the practice area, of course, any pattern of movement and any number of changes are possible, but "lead" men will quickly recognize that they must not attempt to fool the man with the ball by making sharp twists and turns. The idea should be to master dribbling control and movement so that a maximum number of changes can be made before the group tires.

The number drilling is limited only by the number of balls on hand, and activity is continuous throughout.

SHOOTING - DRIBBLING-CLEARING: The next illustration (Fig. 4) introduces a series of three activities which were, actually, the first drills developed in the pressure series.

In Fig. 4 (Control-Shoot), a single player receives three or more balls which are served on the ground, i.e. kicked sharply in such a way that he must trap and control before he can turn and shoot for goal. This is his objective—to be attained as quickly as possible with each ball. For as soon as he parts with ball No. 1, No. 2 is served just within controlling range. While he masters and shoots No. 2, No. 3 is placed in yet a third direction.

In shooting, the player should always try to "hit the posts" (extra

points are given if he does so), since this will move the goalkeeper a maximum distance and, incidentally, sharpen the eye of the shooter so as to make him aware of possible shooting angles in the game later on.

Any number of balls can be served, but it will be found wise to limit them to no more than five. Simultaneous activity can occur at both ends of the field with waiting players (operating clockwise to the sides and back of the goals) serving as retrievers. All balls stopped by the goalkeeper should be distributed by him to these "waiters", just as they might be in a game situation.

It's possible to change goalkeepers, but this should be infrequent, for the conditioning factor is high both for the drillee and the goalkeeper. However, it's sometimes affective to bring goalkeepers into the drilling route, and work all players as net-tenders. That way, each gains an appreciation of the problems of the other.

If scores are kept, individual players may not count anything touched by the goalkeeper. A ball must score clean (bonus on the posts) to count.

In Fig. 5 (Dribble-Shoot), the player receives his serves while standing about half the distance between the goal and a conical, rubber,



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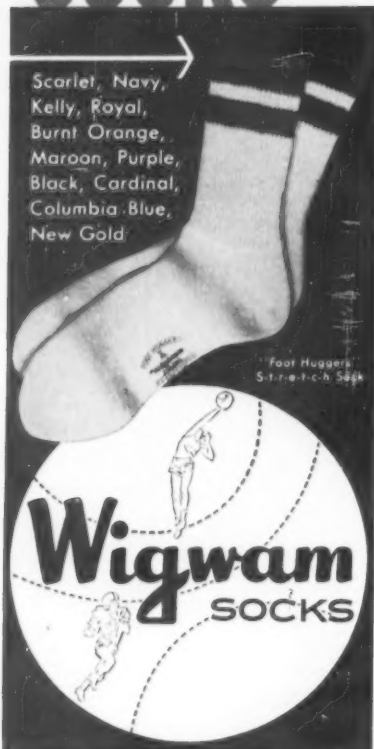
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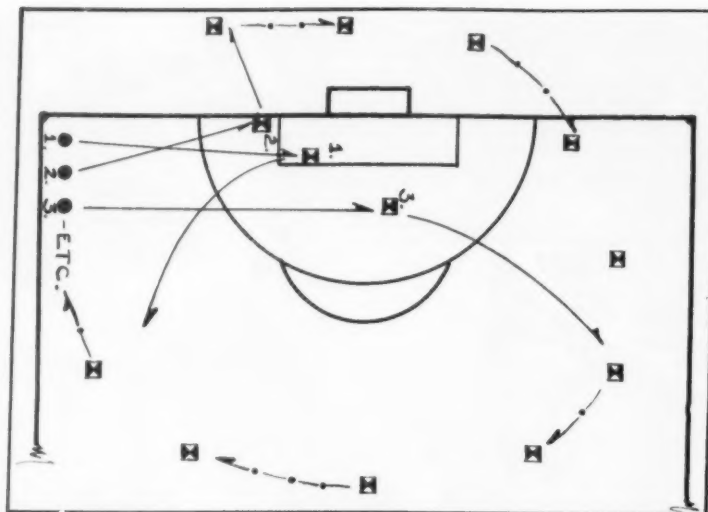


FIG. 6, CLEARANCE

traffic marker. He must carry the ball back and around this marker as closely as possible.

As soon as he makes his turn and can see the goal on the far side of the marker, he shoots, turns, receives another ball, and repeats. The ball may be played shallow or deep, but in all cases the pattern must be repeated and the ball dribbled around the cone, aimed, and shot for goal.

Fig. 6 shows a defensive type of pressure drill. Here players ring a single back who has the problem of clearing three or more served balls out of his penalty area. His clearances must be directed to players in the outer ring rather than be kicked wildly into space.

Even in the close situation (#2), where the defender is forced to do the immediate thing and put the ball over the end line for a corner kick, he directs his kick to a teammate off field. Players aren't allowed to turn the ball or to dribble. The action is limited to a single control movement and a clearance.

Players move clockwise into serving positions, and thence to the center to defend until all have been drilled several times. Both ends of the field can be in operation at once for maximum activity. No goalkeeper is used, since there should be no interference with backs who will be concentrating on clearing the ball accurately to another player.

Goalkeepers, however, are placed in line with the other players. During their "up" time, they should use their hands and clear accordingly. Emphasis should be on accuracy of distribution for them as for all players.

In all of the activities described,

the coach drills in straightforward, familiar, soccer movements. It might be argued that no heading is involved in the drills described here. On the other hand, high heading is becoming less and less a factor in the game today. In modern soccer, heading is used to return the high ball to the ground, where it can be used more effectively.

Actually, in any of these pressure drills, served balls can be lofted, and frequently are when players are used as servers. The clearance drill quite often involves several headers since the original position of the ball, and the direction of the kick, simulates corner-kicking.

No longer do drills need to be looked upon with distaste by coach or player. Pressure drilling is a modern extension of the "stations" plan, where players move from activity to activity on command—a method of training used by leading British and European teams for many years.

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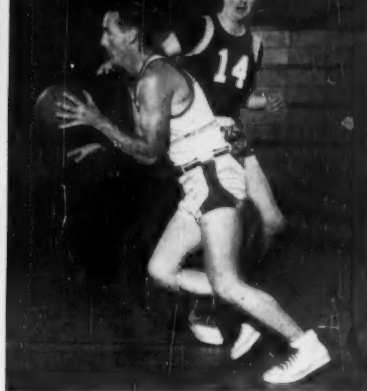
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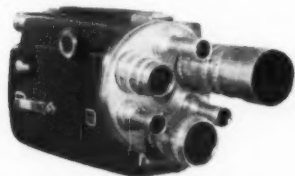


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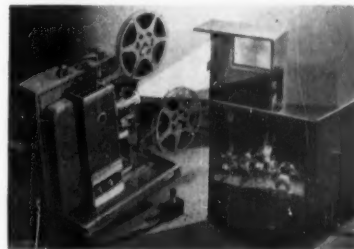
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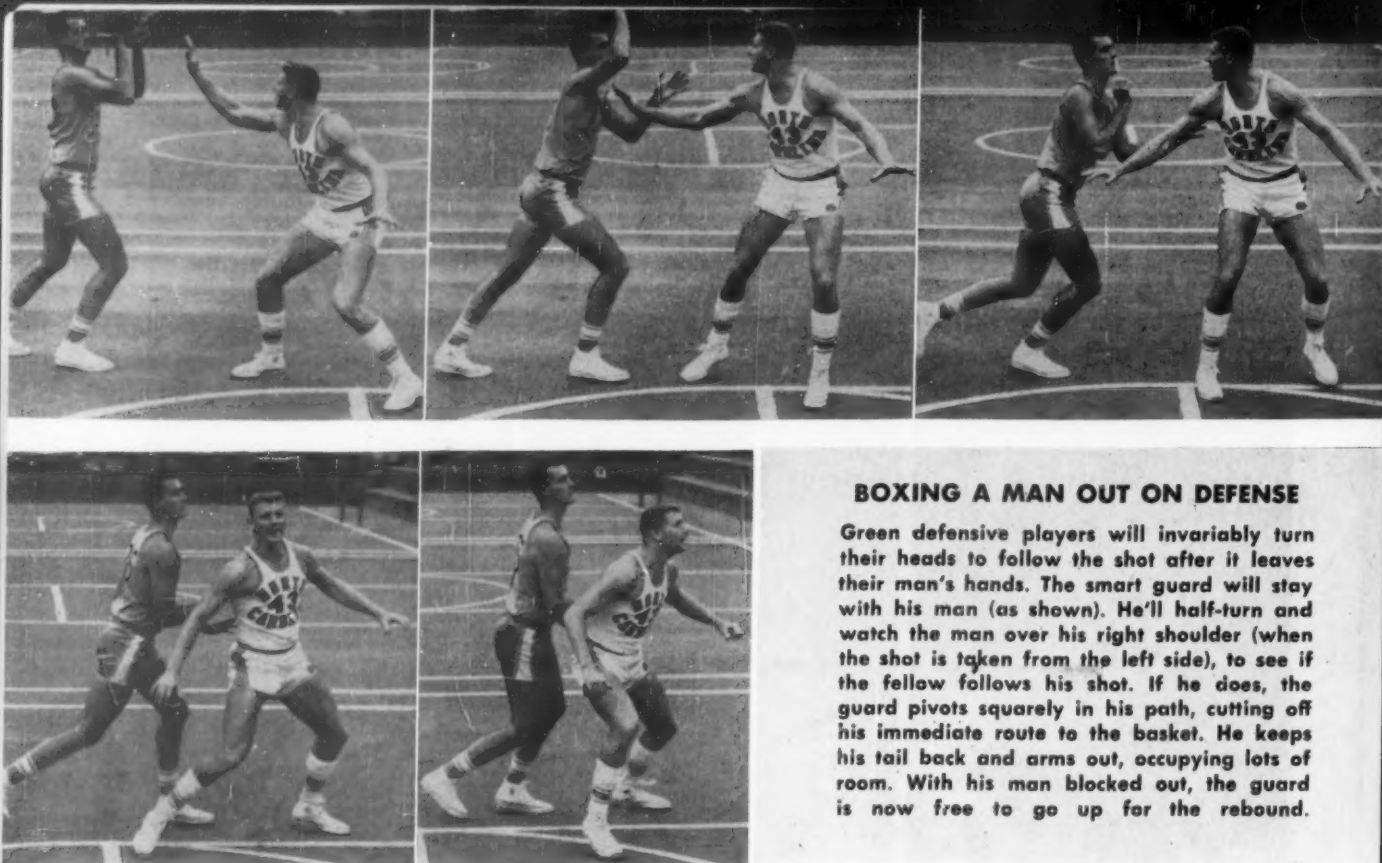
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Teaching Principles for Individual and Team Defense

By **EDDIE HICKEY**

Head Coach, Marquette University

FROM all my coaching experience and association with the "old masters", I've come to believe that the fundamentals of defense are, in order of importance, as follows:

1. Position.
2. Stance.
3. Footwork.
4. Aggressiveness.
5. Condition.
6. Pride.

In last December's *Scholastic Coach*, I detailed all the fundamentals of position, stance, and footwork. Now let's continue with the mechanics of individual defense.

Aggressiveness: Required at all times. Use everything at your command to distract the opponent such as voice, arms, hands, fakes, etc. Sequence in coverage is: (1) prevent shot, (2) prevent pass, (3) prevent drive, and (4) prevent opponent rebounding. When the opponent gets rid of the ball, *get away from him*. Sag or sink as required in team development.

Talking and narrating "directions and advice" is mandatory. Don't yell "I got him!" Be more specific. Key words on defense are:

Stay—keeping same opponent.

Switch—trading coverage.

Back—returning instantly to immediate former coverage (used against a change of direction).

Challenge—advice to set defense at

"point of ball." Must be used to kill dribble in a dribbling fast break. When first principle of defense is satisfied (defensive coverage building from baseline out), the challenge must be made by out-court players to kill the dribble—and then loosen to assume correct team position.

Ball—used any time ball is loose or fumbled.

Board—use any time shot goes over you to indicate board play for your teammates.

Play Situations:

Guarding Goal Alone: Give ground reluctantly and only as required. Feint player with ball and retreat to cover receiver or goal area. Keep back parallel with goal. *Do not turn back on ball*. Always feint or defend with *outside* foot forward when alone at goal. All you can do is delay attack for help from your teammates. Permit score only with your "back to goal" after terrific struggle on your part.

Rebounds:

(a) Opponents' goal: Get and keep position—keep your man off boards. Proper timing. Recover ball at greatest height. Must be released quickly if we are to fast break. If guarded, come down "square" across with feet in "eagle spread." Keep ball high or jackknife ball all the way to floor for protection. If forced to floor with ball, swing quickly to outside for immediate "outlet" pass. Dribble if necessary. One dribble better than two, etc. When recovering ball at greatest

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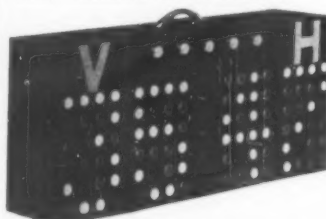
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height, immediately turn hands to prevent over-the-top offensive tipping away from you. Turn with correct hand behind ball for "baseball" outlet pass. If turn off boards to right side, use two-hand overhead pass for outlet if use of left hand weak.

(b) Your own goal: Follow "secondary reactions" in shooting. If losing ball, two-time (squeeze) opponent with ball. Tie up his possession from both sides, preventing offensive activity.

Against Dribbler: Retreat on non-scoring effort after "early" challenge of ball to kill dribble. If losing position with "slide" footwork, get in stride with dribbler and use inside (closest) hand to cut at ball from floor upwards. Don't follow dribbler in an arc to goal; retreat in straight line to goal to maintain proper position.

Jump ball situations: Play "tight" on man and inside position on defensive side if any doubt about controlling tip possession. Beat opponent to ball and be quick to use "second" tap to your unguarded teammate. Don't allow "feint" to ball and "cut" to goal by opponent. Play "loose" if possession on tip is certain. Correct timing required. *Everybody signals on jump ball play to cover up intended signal.*

Lay-up shots: Anticipate release of ball and get high to deflect it. Use "inside" hand to reach ball in same manner as cutting at ball against a dribbler getting away. Use closest hand to opponent as you face the goal. Using hand "away" will increase tendency to foul. *Never give up on a lay-up regardless how open scoring play may appear. Clean up fast to prevent a second shot by opponent.*

TEAM DEFENSE (GENERAL)

Alignment of individual players must necessarily depend upon the offensive attack. Without designation of any particular or certain alignment of defensive players, there are definite *fundamental principles* that must be applied. These are as follows:

1. When the "turn-over" occurs (complete loss of ball following your own offensive effort), the *first fundamental* requires every player to immediately assume the defensive role being followed. There can be no delay in assuming defensive coverage following the offensive effort. As you retreat to assume defense, *don't turn your back on the ball* as a rule. Run backwards or with retreating cross-over steps. Use stride steps at top speed when trying to catch up with offensive fast break ahead of you toward the offensive goal.

2. *Second Fundamental* is building the team defense from the end line (near defensive goal) outward toward the attack.

3. *Third Fundamental* is defensive pressure at the point of the ball when the offensive set-up has moved into the area of the attack.

4. *Fourth Fundamental* requires players covering away from the ball

to loosen in their coverage in proportion to their opponent being the next approximate receiver of the ball.

Team Coverage must center on specific and designated court areas. Where the "out court" defensive alignment meets the challenge of the attack is our front line of defense. The team defense will be set—under these conditions—within the following three front line situations:

1. **Retreated:** As far back as the foul line and equal distance on each side of the goal.

2. **Medium (normal):** Here the attack is met approximately one or two strides in front or ahead of the free-throw circle and equal distance on each side. Everything being equal, this front line will always be assumed.

3. **Extended:** Giving us out court "pressure" that may vary from several steps ahead of the free throw circle to: (a) half-court pressure, (b) three-quarter court pressure, (c) full court pressure.

Front Line of Defense: In building or assuming the correct front line of defense, every player must be conscious of the nature of the offensive attack. The type of attack must be "yelled out" among the defensive players. This offers the greatest strength in developing an outstanding team defense.

The offensive attack must fall under one of the following classifications:

1. Ball and five men "outside" (not practical).

2. Ball and four men "outside," as single pivot and four man weave.

3. Ball and three men "outside," as 3-2 and 1-3-1 attacks.

4. Ball and two men "outside," as 2-3 attack.

5. Ball and one man "outside" (one man attack, seldom used by opponents).

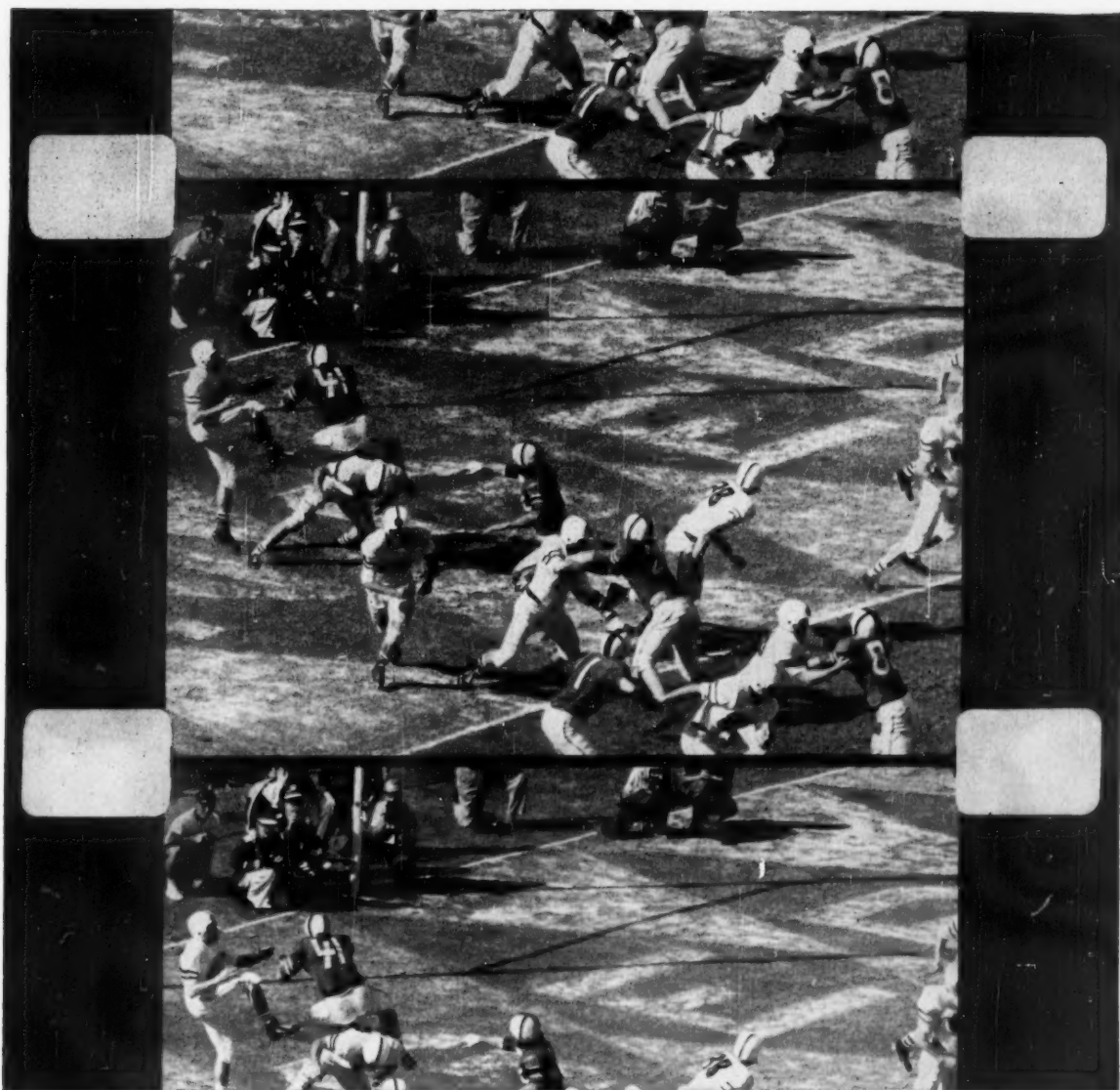
Note: By "outside" is meant that none of the offensive men or the man with the ball have penetrated within the "front line" of defense.

Within these classifications, it must be assumed that "everything is equal"—meaning that the nature of the score, the time remaining to be played, or other differences aren't applicable at the moment. It considers the normal set-up of offensive attacks. Most attacks will be classified under the orthodox set-up of 2-3 (single pivot) or 3-2 (goal area open or high and low pivot).

Zone Pick-Up Areas: Most defensive styles of play will require a specific assignment for each player in a strict man-to-man coverage. In these cases, the defense will pick up their assignment regardless of the offensive portion.

In our "zone pick-up," players are assigned areas on the court wherein they assume the man-to-man coverage responsibility. By this method (built on teamwork), greater strength can be maintained on the boards; greater possibility for initiating the fast break occurs, and it provides a method for the little man to normally cover outside.

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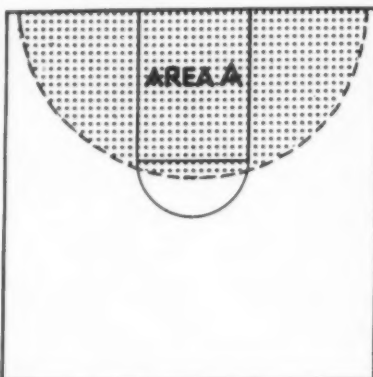
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sponsibility for covering or checking at the defensive end line must be assumed by the back-line offensive players who assume defensive balance on the offensive scoring opportunity. Following the quick drive of the offense, the players assume the usual "pick up" area coverage as soon as possible. **Switching required.**

Defensive Court Area Coverage: In addition to the zone pick-up areas (when being followed), there are three other areas requiring definite general team understanding in correct coverage. These areas and the play principles covering each are set out as follows:

Never let the ball come into Area A without making an effort to "challenge" the reception. Play sufficiently close to the offensive player as to prevent him from securing possession of the ball.



Don't be concerned as much with intercepting the ball as preventing a clean-cut reception of the ball by the offensive player.

Be in such position as you can prevent the ball from reaching an opponent. Individual "stance" (body position) must necessarily be higher in this area.

Any pass into this area must be challenged and the reception prevented.

On offensive scoring efforts (shots), the players near the goal must "block off" offensive rebounders.

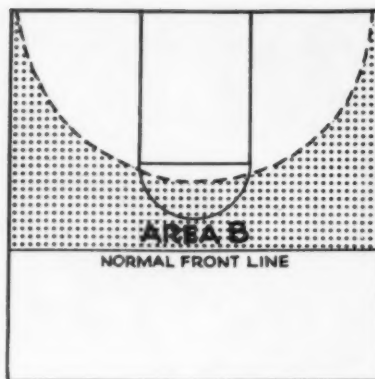
When the "shot goes up," every defensive player must get to a position inside the free-throw line—or equal distance on each side.

If the shot goes over "the top" (over you from out-court), don't worry about staying on the shooter to "defensive screen" the board. Rather retreat to a position within the foul-line area as mentioned above.

In Area B, play your opponent sufficiently close to make him feel he cannot get a shot away. Your position must also give coverage to keep the opponent from driving.

In this area, keep pressure at the point of the ball. If an opponent gets by you with the ball in this area, you must recover proper defensive position immediately.

In this area, the defensive stance must be low. Assume a stance with a comfortable foundation. Keep back heel on the floor, and let your forward



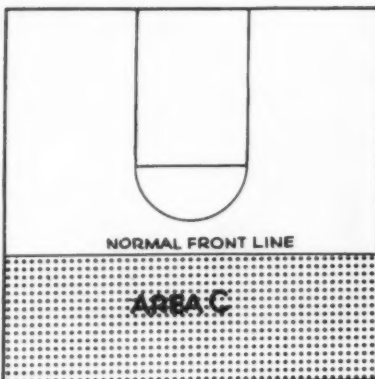
arm ride on the thigh of the front leg. Good defense requires the movement of the feet before the movement of the hands when change of position is required.

When change of position is required, it must first be backwards with the first movement being with the back foot.

A driver must be covered on his first stride.

If game conditions are normal, we won't bother the offensive players beyond the normal front line coverage (Area C).

Some extension of our front line into pressure tactics will change our general play in this area.



Base Line Coverage Area: Under no circumstances permit offensive opponent with ball to "drive" the Base Line Area. Your position must protect the Base Line.

If opponent drives by you, it must be inside (toward center of court) and not outside (toward end line). Under these conditions, you can receive help from other defensive teammates sinking or sagging and thus filling the "heart" of the offensive area. Remember also the ball must be challenged within the general defensive "A" Court Area.

Corner Coverage Area: Never lose correct position (between offensive man and goal) in the Corner Coverage area.

Never aggressively go for ball passed to offensive player in this area. Possession of the ball in the corner area is the least effective offensive possibility.

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Breathing Techniques for the DOLPHIN BUTTERFLY

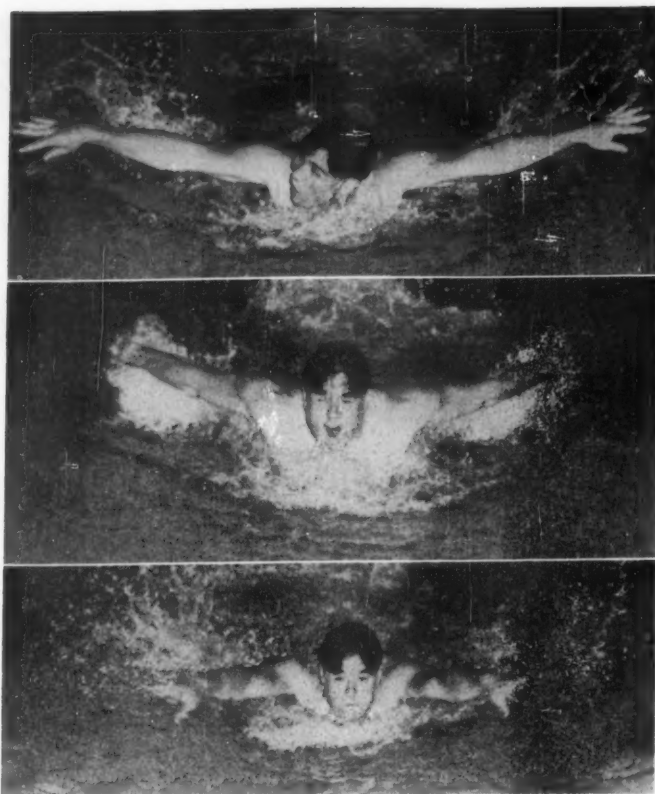


Fig. 1 (top), turning head to side; Fig. 2 (center), lifting head straight forward as arms begin to pull underwater; Fig. 3 (bottom), lifting head straight forward as arms are recovering.

PROPER breathing is a difficult skill to master in competitive swimming. The coach is always looking for a method that will enable the swimmer to get sufficient air while keeping a relaxed stroke.

Teaching proper breathing mechanics in the dolphin butterfly stroke is currently a problem to many coaches. A coach wants his swimmer to perform efficiently in a relaxed manner, yet not lose speed or form. The lack of an efficient breathing style has caused many a coach to worry about his butterfly swimmer's performance.

At present, there are three established methods of breathing for the dolphin. Which one will be best for your swimmer? Each method fits a different situation; each method has its strong and its weak points. The methods are as follows:

1. Turning the head to the side for inhalation as in the crawl stroke (Fig. 1).

2. Lifting the head straight forward as the arms begin to pull underwater (Fig. 2).

3. Lifting the head straight forward as the arms are recovering from the water (Fig. 3).

When turning the head to the side, the head is lifted out of the water while the arms begin their push under-water.

The arms pushing on the water raise the head. The head turns slightly, at about a 60° angle, with the opposite side of the face still in contact with the water. The mouth opens and inhalation takes place. As the arms recover over the water, the head turns face downward and drops into the water for exhalation.

As Fig. 1 shows, the chest doesn't lift out of the water a great deal. This is done because only a portion of the mouth need be above water to take a breath. This type of breathing is very successful for the swimmer who has trouble keeping the chest low in the water.

The danger of this breathing lies in the shoulders. As the head turns, the shoulder on the opposite side has a tendency to be dropped. If

this happens, disqualification may take place.

In the second method (Fig. 2), the head lifts straight out of the water. As the arms begin their pull, there's a slight lifting of the head and upper trunk. As this occurs, the head is raised just enough so that the mouth may be opened. The breath is taken. As the arms recover over the water, the head is dropped back into the water where exhalation takes place.

This style of breathing is commonly used in competitive swimming. The support from the arms helps lift the face clear of the water. Dropping the head for exhalation aids in elevating the hips for a more effective kick.

Of course, this type of breathing method may also lead to complications. If the head is brought too high out of the water, the hips will be lowered and the chest will create a large bow wave, both slowing down the swimmer.

The third type is the hardest to master, but once mastered I believe it offers the swimmer more power, speed and air. As you can see in

By **ROBERT B. NELSON**, State University at Brockport (N. Y.)

Fig. 3, the breath is taken during the recovery of the arms. The two previous methods have the advantage of the arm pull to raise the head out of the water, here the muscles of the neck and lower back do the work.

"To breathe correctly—and this pays due regard to the best anatomical condition—inhalation begins when, simultaneously with the completion of the release, the head rises and the outspread arms start their flight above the surface. Inhalation lasts until the arms come level with the shoulders. After this, the head comes down again before the arms touch the water once more."*

The time of inhalation will be very short. But inhalation is easiest during this period. The flinging out of the arms expands the chest, allowing the air that's needed to rush in.

The exhalation starts during the pushing movement of the arms. The arms come close to the body aiding the exhalation of the remaining air in the lungs.

This method of breathing also allows for minimum raising of the chest out of the water. The arms are being flung in the air, the head tends to stay low, and creates a pocket below the head. The swimmer may breathe from the pocket of air below his face; he may breathe with the head down instead of raising it out of the water.

In all three breathing methods, the time of exhalation is long, similar to that of the free-style stroke. Inhalation is quick so that there isn't any time or smoothness lost in the swimming.

This then leads us to the subject of how many breaths should a swimmer take? We know that the less often a swimmer moves his body out of alignment by breathing, the better will be his performance. This is especially true in the dolphin stroke. The fewer the breaths, the better looking is the stroke and performance.

I suggest that the breathing cycle should take place every other arm stroke, or less often as the swimmer conditions himself. The main reason for this is two-fold:

One, when the swimmer begins to move the head out of the water, the hips drop, thus we have to use more power to bring them back up.

Two, if the head is raised too high, the chest acts as a bow of a ship and creates resistance that isn't needed.

The breath every other arm pull gives the person time to smooth out

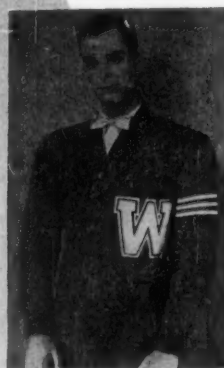
*Béla Rajki, *The Technique of Competitive Swimming*, p. 28.
(Concluded on page 49)



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Championship Cross-Country Training Methods

By **BOB TIMMONS**

Coach, Wichita (Kan.) High School East

LIKE most high school cross-country coaches, we've always wondered how other school-boy mentors throughout the country conducted their programs. Our curiosity remained dormant until one day upon studying the national interscholastic track and field guide, we found a listing of the state champions and runners-up for the previous year.

Thinking that the methods employed by the coaches of these fine teams would be both interesting and informative, we decided to survey them by means of a detailed questionnaire.

Questionnaires were sent to the coaches of the 48 state champions and the 50 runners-up. We received returns from 30 of the champions and 33 of the runners-up—a return of 64%, which we believe is enough to indicate what sort of teaching is being done by the better cross-country schools throughout the land.

TRAINING PROGRAM

What are you paid to coach cross-country? Nothing to \$600; average

\$150. 16 coaches received no extra pay.

Are you on a budget in cross-country? Yes 29, No 34. Budgets average \$169.80.

Do boys start practice during school time (i. e. last hour of day)? Yes 19, No 44.

How long is the daily practice? 25 teams—1½ hrs.; 18—2 hrs.; 12—1 hr.; 2—2½ hrs.; 2—¾ hr.; 1—3 hrs.; 1—2¼ hrs.; 1—1¼ hrs.; 1—½ hr.

How many days per week? 43 teams—5 days; 12—6 days; 3—4 days; 1—7 days; 1—3 days.

Do you have morning practice? 3 schools. Saturday practice? 22 schools. Sunday practice? 4 schools.

How many weeks of training prior to your first meet? 24 teams—3 weeks; 20—4 weeks; 8—2 weeks; 4—6 weeks; 3—5 weeks; 2—7 weeks; 1—10 weeks; median—3 weeks.

How many weeks does season last? 2 to 16 weeks. Median—9 weeks. From Sept. 1 to Nov. 7 (most schools).

Do you work on hills? Yes 55, No 8.

Do you work on the quarter-mile track during the season? Yes 39, No 24.

How often? 24 schools—0 times per week; 10 schools—3 times per week;

9—2 times; 8—1 time; 4—5 times; 2—4 times.

Do you have calisthenics at the start of practice? Yes 52, No 11. During practice? Yes 10, No 53. End of practice? Yes 13, No 50.

Do you have a weight training program? Yes 24, No 39.

If so, when do you have it? 9 schools—during season; 7—winter; 4—summer; 3—early season.

What do you do? Progressive resistance, complete body development, depends on event, on own (6 teams), barbells every other day, YMCA.

Specific exercises: pull-overs, deep knee bends, curls, presses, jerks, leg weights, rowing. Others: rope climb, jump rope, punching bag.

How many months per year do your distance runners train? 2 to 12 mos.; average 6-7 mos.

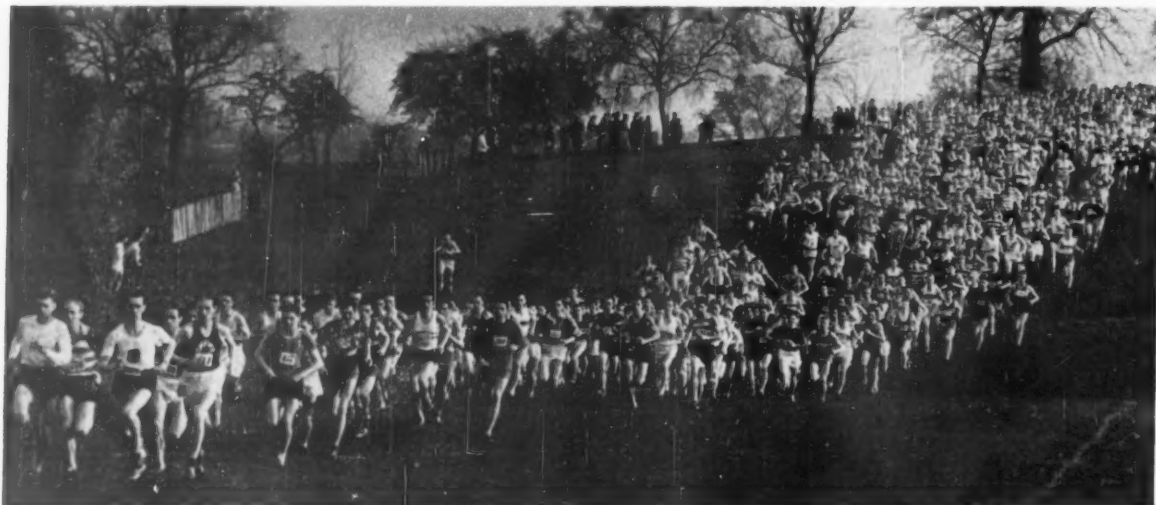
What do they do during summer? 13—jobs, no running program; 12—work out on own; 12—teams run every day; 4—other sports; 2—meet competition.

What do your distance runners do between the end of cross-country season and beginning of spring track? 18 schools—basketball; 14—continue to run; 9—no program; 9—indoor track; 5—wrestling. Others have physical ed, swimming, rest, weight training, intramurals.

Do you work boys on a group basis? Yes 60, No 18. Individual basis? Yes 49, No 14.

Do you post results of practice efforts? Yes 45, No. 18.

Is your training program basically



overdistance or underdistance? Over 16, Under 33, Both 14.

Check types of training technique you use: Overdistance 42 schools; underdistance 47; fartlek 28; repeat interval—overdistance 15, underdistance 38, time limit 26; regressives (ex. mile, half, quarter) 11; progressives (ex. 220, $\frac{1}{4}$, $\frac{1}{2}$ mile) 20; progressive-regressives 16; regressives-progressives 12; shuttle relays 16; handicap relays 23; hill training 44; pace training 52.

List any other techniques: Follow leader through woods, end workout with easy jogging for 20 to 30 min., mental training, intra-squad competition, Indian file, team races, pack running.

What do you do during last week prior to state meet? Light workouts and ease up, 25 schools; continue with same type workout, 7; work on speed, 7; overdistance, 7; work hard, 5; pace, 5; work on hills, 4.

What phases of distance running do you work on most? Pace, 18 schools; interval training, 11; underdistance, 9; overdistance, 8; conditioning, 8; form, 4; speed, 4; hill training, 4; psychology, 3.

Briefly with a meet on Friday, what do you do during the week? (assuming boys are in mid-season condition). Methods mentioned most are listed; many teams use a combination of several.

Monday: overdistance, 33; repeat interval and pace, 13; sprint, 10; fartlek, 4; regressive, 3; hills, 3; progressive, 1.

Tuesday: repeat interval or pace, 16 teams (7 teams—440's, 3 to 8; 6 teams—220's, 6 to 12; 4 teams—880's, 4 to 6); speed, 11; fartlek, 5; overdistance, 5; meet competition, 4; $\frac{1}{4}$ distance, 2; regressive, 2; underdistance, 2; 1 each for calisthenics, hill training, time trials, exact distance.

Wednesday: repeat interval, 23 schools (1 team—110, 10; 2 teams—220's, 6 to 10; 7 teams—440's, 4 to 10; 1 team—660's; 8 teams—880's, 2 to 4; 2 teams—mile, 2 to 3; 1 team—1 $\frac{1}{2}$ miles, 2; 1 team—8 minutes, 3); overdistance, 6; hills, 6; fartlek ($\frac{1}{2}$ hr. to hr.), 5; regressive, 3; pace, 3; time mile, 3; time 880, 2; jog, 2; progressive-regressive, 1.

Thursday: easy striding $\frac{1}{2}$ to 4 miles, 29; repeat interval 110's to $\frac{3}{4}$ mile, 8; speed, 4; no workout, 3; calisthenics, 3; starts, 2; 1 each for regressive, fartlek, time trial, strategy, hills, walk.

Friday: meet, every school.

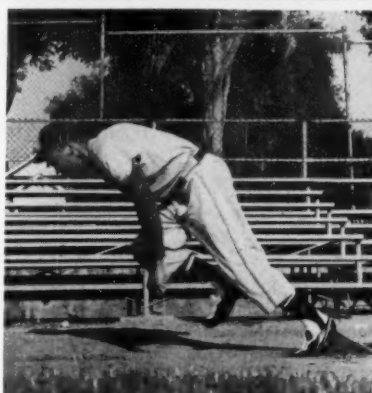
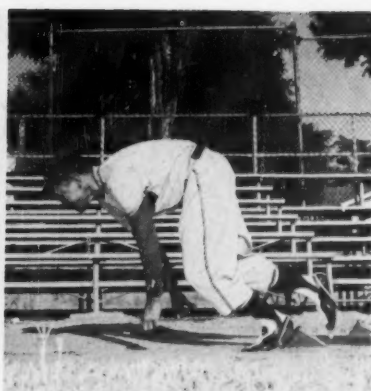
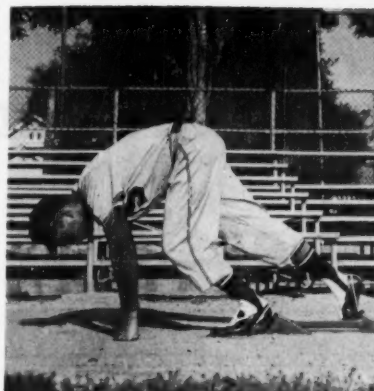
Saturday: nothing, 37; overdistance (3 to 10 miles, optional—on own), 9; calisthenics, 2; fartlek, 2; hike, 1; work in pairs, 1.

Sunday: nothing, 41; hike, 5; optional, 4; overdistance, 3; fartlek, 1; wind sprints, 1; hills, 1.

MEET INFORMATION

What is the standard distance for cross-country in your state? From 1.5 miles to 2.7 miles. Median, 2.2 miles.

Number of meets you have in one week? 25 teams have two per week, (Continued on page 74)



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by Sherman Loyd

Spanjian Southwest Representative

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Make Your Practice Sessions Realistic!

THE daily practice session, to be truly worthwhile, must be thoroughly planned in advance and realistic enough to keep the squad interested and learning. Practice sessions can be dull and monotonous unless planned realistically to give the player the feeling he's performing under game conditions.

True, a coach must use repetition in his teaching, but even repeating a basic fundamental can be made more effective by incorporating competition between players to stimulate the learning process.

While a coach cannot and should not keep his squad running at top speed for a 1½-2 hour session, he should be able to intersperse his moving activities with other type drills or experiences to maintain that philosophy of "gin-a-ger" (hustle) we crusade for in the sports world.

A careless performance or a "going through the motions" routine should never be tolerated. Even a day off now and then would be of more benefit than a non-learning practice session. The daily practice shouldn't be something that has to be, but rather a daily experience which the players look forward to.

As a concluding factor, a little humor injected now or then or even a spirited "talk it up routine" helps stimulate the every-day practices.

The following outline comprises the rudiments of a sound practice session predicated upon this philosophy.

Free Shooting—10 minutes:

1. Two on a ball, with only the big men or rebounders under the basket and the other players shooting from their areas.

2. During this period, the centers and other big men can be working on their rebounding by using a tap rim or such drills as:

(a) **Volleyball Rebounding**—stand at one side of the basket and jump into the air, laying the ball as high up against the board slightly opposite the center of the rim as possible. Then quickly move across and rebound ball as high up as possible and repeat initial movement to other side.

Continue this drill while counting

*Give boys the feeling
that they're performing
under game conditions*

the number of successful attempts. The coach can be making his corrections or explanations while another player is striving for his score, or even use a particular player to illustrate an approved technique.

(b) **Baseball Basketball**—can be played at another basket by 2 or 3 man teams as a method of improving their shooting. Starting from a spot off to the side of the hoop about 15 feet, a player shoots from first base. Then moving out to about 25-30 feet, an attempt is made from second base. Third base may be located the same distance from the basket as second base only on the opposite side. Home plate may be located off in the opposite far corner from first base.

Each player gets to shoot during his team's inning, standing at that base where his teammate failed. Runs are scored accordingly and here again the coach may enter the picture by analyzing the shooting form of his players plus giving other helpful advice. Also, the coach may wish to arrange his shooting areas or bases where he deems it more profitable for the players.

Quick 21 Championship—10-15 minutes: Have the players pair off in teams around the number of baskets available in the gym. At a signal from the coach, who might also designate where he'd like the teams to be shooting from, a game of Quick 21 is initiated with 2 points for the long shot and 1 point for the second shot.

The first team to reach 21 wins and the winners then play each other until a team emerges as champion. Innovations such as a tournament set-up will add to the interest.

25 Lay-Ups—10-15 minutes: Divide squad into at least 5 men on each side of the basket, with the coach standing in the middle. As a basket is scored, the number is called out by the entire group to stimulate interest and alertness.

When the count has reached 7 or 8, the coach can advocate putting the ball in the basket from the opposite side, all the while urging the group to speed up. If the count gets up around 15-18, then have the ball change sides 3-4-5 times before making the lay-ups. We've found that the boys don't want to quit until they make 25 lay-ups consecutively; and as a further note, we don't use the word shoot for this drill. Our reason for this is to get the player to put the ball in the basket, thus stimulate jumping.

Dribble Relay, 1 Basket, 3 Baskets, All Baskets—10 minutes: Here we divide the squad by teams (A and B squads) or size (big vs. small) or some other competitive grouping that might have been noticed as the group practiced together daily. First we use only one basket, then in the next round all the baskets on one side of the gym, and finally climax the practice of dribbling by incorporating all the baskets in the gym.

The player must score a basket at the end of his dribble before he's allowed to retrace his steps to let his teammate take his turn. Also, we might reward the loser of this activity with 10 push-ups, as we believe that strength in the arms is vitally important to a basketball player.

Running Backward Relay—5-10 minutes: Using our dribble relay teams at the start, each player starts at one end of the court and runs backwards to the other end. Then for the first race, he's allowed to return and touch off his teammate by running forward. The next race will have to be run backwards both ways, with the third race involving the making of a lay-up shot.

For this bit of competition, a team manager can lay the balls underneath the basket at the request of the coach. Other drills involving a player running backwards are added, as it's a belief of ours that this is a definite aid to our teaching defense.

Offensive Fundamentals—20-25 minutes: Now we practice our 2-man fundamentals such as inside screens, outside screens, give-and-go, stop and shoot, stop and go, change of direction and change of pace.

By ROBERT M. STERLING

Athletic Director, Piscataway Township H. S., New Market, N. J.

Sometimes with an A and B squad working, competition is set into motion by playing one group on defense and the other on offense. Here we count a point whenever a player is able to score off one of these basic maneuvers, and often we stop and analyze by slow motion repetition a mistake or good maneuver.

Foul Shooting, Sudden Death—10-15 minutes: After the previous outlined workout and while the players are a bit tired, foul shooting is incorporated into the practice. Since we've worked on technique of shooting fouls earlier in the season, we let each player see how many foul shots he can make consecutively.

In other words, he shoots until he misses and then moves to another basket until he has shot at three different baskets. Again we might reward the low man with push-ups, having the player with the best score count them out.

2-on-2 Championships—15-20 minutes: Since the players have had an opportunity to catch their breath while engaged in shooting fouls, the coach can be pairing them off to play 2-against-2. Different combinations are used; for example, having a good rebounder and outside shooter playing against 2 forwards, or 2 guards against 2 forwards.

Much can be learned with this type activity because not only do the players learn each other's moves offensively, they also have the opportunity to play defense.

Here again, it's our philosophy to give the scoring team the ball from out of bounds to resume playing. Another incentive is to keep the record of each individual as to baskets scored by him and baskets scored against him by his opponent.

Special Plays—Center tap, Sideline, Underneath the Basket—10-15 minutes: Nearing the end of our practice session, we allow our units to run through their special plays against a dummy defense. We want to make sure each man knows his assignment and gets the feel of team effort plus understanding why this and such is being done. Then we include the options from our basic set-up and give each unit an opportunity to attempt the play under game conditions. Special care should be taken by the coach to prevent rule infractions or violations.

After the different teams have had their chances to execute the plays, a tally of successful attempts will indicate the winning unit—and the losers will enjoy the privilege of three fast laps around the outside of the court. Again it's our aim to stimulate interest and effort, with the accent on competitive spirit.

Short Scrimmage, Game Conditions—10 minutes: Sometimes we conduct this scrimmage on a half-court basis and other times use the full court. We might give each team the ball on offense for 5 minutes and count their score, penalizing extra severely for fouling.

We believe that a good player
(Concluded on page 73)

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Springboard Diving

No 1: Approach and Hurdle

No. 1: The address. Nos. 2-3: Natural walking steps. No. 4: Quick transfer of weight, arms and knees moving up while board is being pushed down. No. 5: Lifted leg straightening at top of hurdle and pointing to the end of the board; take-off leg pressed back and in line with the body; eyes on the end of the board. No. 6: Arms have circled down, around and up as board is pushed down (note angle of board), legs slightly flexed, slight forward lean.

Strobe photo by Dr. Harold Edgerton, M.I.T.

SPRINGBOARD diving is one of the most exacting and demanding of modern sports, yet its principles aren't always fully understood. Coaching tends to be done in vague terms which the diver doesn't quite comprehend; and he's thus frustrated in his attempt to make the needed corrections indicated by the coach.

One often hears, "Get your legs up faster!" How? What can the diver do to get his legs up faster? More specific directions are needed, since the mistake being made is obvious and the diver wants to correct it but doesn't know how.

The approach and hurdle is extremely important and definitely affects the dive. Therefore a clear understanding of what happens during the approach is essential to both coach and performer.

In diving, the natural movements

should be maintained whenever possible. Hence the approach should be effected with normal walking steps, never running, with the arms swinging in a relaxed manner and the body erect.

A minimum of three steps and the hurdle are required. From the beginning, the diver's eyes should be focussed on the end of the board, and should stay that way so that he sees his feet hit the end of the board each time. The hurdle is high and the length of a normal step.

For the purpose of analysis we may divide the approach into:

1. The address.
2. The first and second steps.
3. The third step and takeoff into the hurdle.
4. The hurdle.
5. The takeoff into the dive.

Before diving into a strange pool, the diver should determine the depth

of the pool by jumping gently from the end of the board, feet first, then falling in with the hands in front of the head. An adjustment may be necessary if the depth is different from the pool with which he's familiar.

The starting point for the approach is easily determined by executing the approach from the diving end of the board back toward the fulcrum, and marking that point. A diver should always start from the same spot. By trial and error, the position of the fulcrum should be determined, according to personal preference, in practice approaches.

It's wise in practice to do an approach, hurdle, and one bounce only. Excessive and repeated bouncing is dangerous, and not too beneficial.

The Address: The diver stands at his starting point at attention for several seconds, to prepare himself for the dive and to give the judges an opportunity to focus their attention on him. This should be done for

By **CHARLIE BATTERMAN**, Coach, Mass. Institute of Technology

no more than 3-5 seconds. Be a showman! (Illust. A, Fig. 1.)

First and Second Steps: These are natural walking steps, heel and toes, with the eyes focussed on the target—the end of the board. The arms hang at the sides and swing naturally. The body is erect, and the steps even or progressively increasing in length. (Figs. 2-3.)

The balance is maintained. This last is extremely important, since the errors of balance that occur during the first two steps will have an adverse effect on the hurdle and takeoff.

Third Step and Takeoff Into Hurdle: These two parts of the approach should be considered together, since the placing of the third step and the beginning of the hurdle happen at the same time. The weight is transferred as in a running step, quickly, the foot being placed almost flat, not heel and toe as in the first two steps.

As the foot is placed, several things happen at once, all aimed at depressing the board so that the diver can be lifted into the hurdle by the action of the board more than by actually jumping up.

As one foot is placed, the weight of the body is brought from the erect position quickly downward, the knee flexing, and the arms and the other knee swinging forward and up as the board is being depressed. (Fig. 4.) The arms move to a position above the shoulder, and the knee up to a right angle with the toe pointing to the end of the board.

A careful study of diving pictures shows that when the board is fully depressed, the arms are already at shoulder level and the knee lifted. This indicates that the arm and knee action actually aid in pushing the board down rather than directly lift the diver up.

As the board rises, the takeoff leg is sharply extended, toe pointing fully; and the diver pushes down against the lifting action of the board, keeping the leg in line with the body and pressing back slightly.

The Hurdle: The hurdle should be the length of a normal step, 2-3 feet, and moving forward with the same momentum as established in the first two steps.

The diver leaves the board into the hurdle as described, and the lifted knee begins to straighten so that at the peak of the hurdle lift, both legs are straight, the head rotated down looking over the chest at the end of the board, and the body straight with neither arch nor pike present. (Fig. 5.) The diver falls to the end of the board, landing on the balls of the feet first.

(Concluded on page 71)

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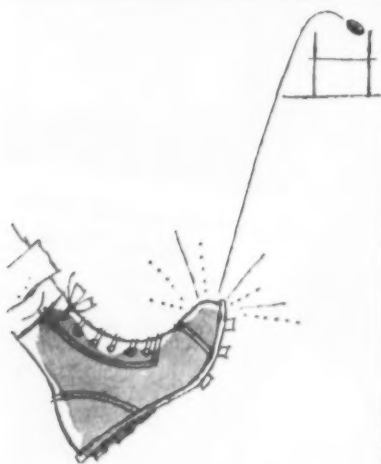


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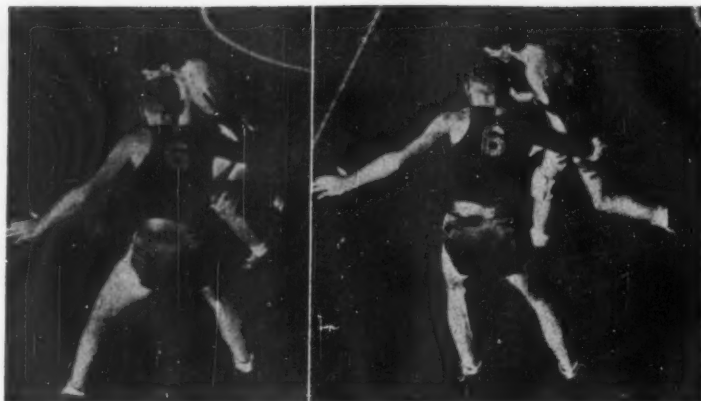
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Building Your Team Defense

By **DON SWEGAN**

Head Coach, West Chester State Teachers College (Pa.)
(Former Frosh Coach, Penn State University)

THE first step in building the team's defense is the establishment of defensive pride in the squad members. This is a continuous process that starts at the first squad meeting and lasts the entire season.

We try to impress the boys at our first meeting with the idea that good defensive play is just as important as good offensive play, if not more so. We tell them that no team with a good sound defense will ever be beaten badly, even when its shooting is off.

They're told that they must work continuously on defense in practice and in the games. If they do any loafing, it should be on offense.

The time to show you mean business about being defensive-minded is at the first practice. We start right out with defensive drills on the fundamentals of man-to-man defense. These include 1-on-1, 2-on-2, sliding drill, monkey in the cage, 2-on-1 fast break, and 3-on-2 fast break. In these latter two drills, we work only with the defensive men.

After working on these defensive drills, we go into a lot of ball-handling drills which involve running. Incidentally, we continue our 1-on-1 and 2-on-2 each night throughout the season. I might also mention that we work on man-to-man

fundamental drills right along, even though we might be using a zone as our basic defense.

The next step in building your plans is the selection of a basic defense. This probably shouldn't be done for a week or more, depending on how much time before your opener. There are five factors which should enter into your selection:

1. Your coaching philosophy.
2. Abilities of the first 8 or 10 boys.
3. Over-all reactions of the group.
4. Size and speed.
5. Experience of the boys.

The last four of these factors will be determined in the pre-season drills before making the choice of basic defense.

Penn State has for many years used some form of zone as its basic defense. The zone has some strong points, but it also has potential drawbacks.

We believe that its main advantages are: (1) strong rebounding, (2) good fast-break transition, (3) it disrupts screening patterns, (4) good squad morale.

Its most serious drawback is its weakness against good set shooting. I believe this drawback can be eliminated through use of an aggressive, sliding type of zone, such as is used at Penn State. Most of the time the Penn State frosh oper-

ate in a 3-out 2-back zone, alternated with a man-to-man defense.

Our type of man-to-man is a sagging, shifting affair that resembles a zone in operation. The first steps in teaching the man-to-man should be effected in your first practices when working on stance, footwork, sliding, switching, sagging, rebounding, etc.

Don't be in too much of a hurry to get defensive teamwork. Work the 1-on-1, 2-on-2, and 3-on-3, using sliding, switching, sagging, etc., until these principles have been thoroughly mastered. Only then should they be put together.

The following are some details which are important in the individual's defense when playing man-to-man:

1. *Stance*—knees bent, hips low, weight on balls of feet, head up, one arm up, the other out. Slide in a boxer's shuffle. Don't cross your legs unless absolutely necessary. Split your vision between the ball and the man. If a choice is necessary, stay with your man.

2. *When your man has the ball*—your outside foot and corresponding hand should be advanced. Be close enough to bother a shot but far enough to avoid his driving around you. Keep weight on balls of the feet, not on the toes. Usually 3 or 4 feet from your man is the proper distance, unless he's a hard driver.

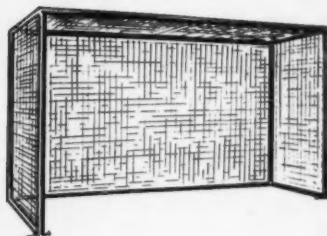
3. *When your man does not have the ball*—always drop off him as far toward the keyhole as possible but close enough to enable you to get back to him when he gets the ball. Use split vision to watch the ball and the man.

4. *Guarding a pivot man*—play in front of or to the side of the pivot man. Straddle the leg nearer the keyhole with your legs. Keep your hand and arm in front of his body and the other arm behind him so you really have a cage around him. Keep your eyes on the man with the ball.

Each defensive man must be alert and able to see his man, the ball, and any possible screen at all times. He slides through usually, except on a vertical screen down the side when he always switches automatically.

On defensive rebounding, our boys block out the offensive man by pivoting to the inside and cocking the head over the shoulder to observe his movement. If the offensive man goes to the inside, the guard steps in front of him to the inside. If he goes outside, our man steps that way with the back foot.

Man-to-man principles, properly learned, are incorporated into any zone defense. The chief difference



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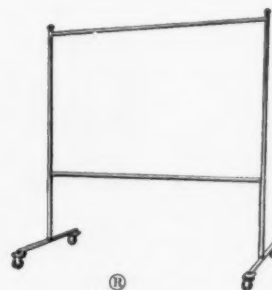
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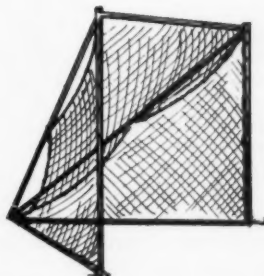
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is that the zone moves in reference to the ball, while in the man-to-man the ball is of secondary importance. The basic footwork is the same in either defensive pattern.

At Penn State, much of our practice time is spent on working the team as a defensive unit. When using a zone, it's especially important to work the team as a unit. Only through a great deal of half-court defensive work can this be done. We spend more than 50% of our practice time on individual and team defense.

After establishing the team's basic defense against the set offense, the next big problem is stopping the opponents' fast-break attack.

This problem must be worked on continuously through the year else some haphazard habits will result. Our first step in stopping the break consists of maintaining proper floor balance. Our three inside offensive men establish a rebounding triangle and attempt to get position on the opposing defensive men. One of our remaining offensive men takes a position at the foul line and the other is back.

If we lose the ball offensively, we shift immediately to defense with a minimum of delay. By hustling back down the floor and knowing where the ball is at all times, we can usually defend successfully against the fast break.

We spend a lot of time on 2-on-1 and 3-on-2 situations. In the 2-on-1 setup, we teach the one man never to turn his back on either of the two men. He must keep one foot in the lane at all times. He should never cross his legs. By feinting at the dribbler, he might stop him before the offensive man wishes to shoot or pass. If he can do this, the defensive man has been successful.

In the 3-on-2 setup, the first man back is under the basket and the second man at the foul line. The second man stops the dribbler or middle man. When the middle man passes to the side, the first man takes him and the second drops back under the basket. A third man coming down goes to the foul line.

It would appear that the pressing defense is here to stay, regardless of rules changes, and that every team should be able to use it occasionally. We prefer the zone press, since it's not susceptible to screens and is difficult to prepare for.

The zone press is a terrific psychological weapon and when slapped on at the right time it can disrupt the best of teams. Both the full-court and half-court presses should be included in the defensive plans of any team.

Other tactical situations which

definitely must be prepared for in the defensive plans are jump-ball situations, out-of-bounds plays, offensive foul shots, and stopping a freeze. In those situations we play as follows:

1. *Jump ball*—we play three men back at all times. We still get our share of the tips and fast breaks and it gives us better defensive strength than any other system.

2. *Out of bounds*—under our basket we play the outside man to the side toward the basket. We congest near the basket but face out so we can dart out and intercept a lobbed pass. On the sideline out of bounds, we sag back to prevent an easy basket.

3. *Offensive foul shots*—we put one man back at the head of the foul circle and the other at the middle line. If the opposition gets a break going, the man at the foul circle goes to cover the outlet pass and the foul shooter drops into the middle area.

4. *Freezing situation*—we play tight and try to two-team someone or slap the ball free. Against a weave, we'll drop our biggest man back into the foul lane and let the other four boys go for ball, figuring the other team won't shoot from out if momentarily free, anyhow.

The last consideration which should be made in building the team's defense is that of ball possession. Once again, the coach's philosophy enters into the picture. Certainly, it can't be disputed that the other team can't score when we have the ball. Many free-scoring teams can be whipped psychologically by withholding the ball from them.

In closing, I'd like to say that good defensive planning and hard work will pay big dividends. An important part of the planning is the establishment of defensive desire.

If the desire is there and proper fundamentals are taught and practiced, the team should be defensively sound, providing there are some good boys with whom to work.

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Big Man Drills

(Continued from page 16)

It should be further noted that all players, except one, are overloaded on one side of the floor. This offers advantage against zone defenses.

All the plays up to this point illustrate the play on the right side of the floor. While it's obvious that this can offer advantage to a right-handed center, the series could be as effective on the left side.

If the defense insists on concentrating to stop the big man, then play may be devised to use him as a decoy on the left side, since the opponent may not associate the plan of play as changing with the sides of the floor. This helps keep the defense honest, penalizes them for overplaying the center, and softens the scoring area for the other four members of the team.

Diag. 5: The ball goes from 1 to 5 to C back to 5. Up to this point, play is the same as in the original pattern. But at this point, C decoys by cutting to the far side of the hoop, with 4 moving into the high pass position.

Or, 5 may wait for 1 and 2 to screen and go through. The variations at this point are as many as the coach may care to dream up.

Another variation of the use of the center as a decoy is shown in **Diag. 6.** 1 passes to 5 who passes to 4, while C goes to the corner. 4 may pass to forgotten 2 or drive around 2, using him as a moving screen.

If this fails, 4 may pass back to 5 for a set shot. Of course, early in the play 5 may pass to C for a give-and-go.

A last reminder: These plays were designed for the center or big boy who isn't too agile, but who's big enough to be a good defensive attraction.

Breathing Techniques

(Continued from page 39)

the stroke and relax, thus the body can keep on working at the proper pace even though it isn't receiving air every stroke.

We've looked at several methods of breathing in the dolphin butterfly stroke. Each one can be adjusted for any boy, each one can help erase a fault of a swimmer.

But the important thing to remember is practice will produce the swimmer, and only through constant practice can the swimmer learn to relax while doing the stroke and while breathing.

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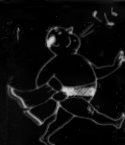
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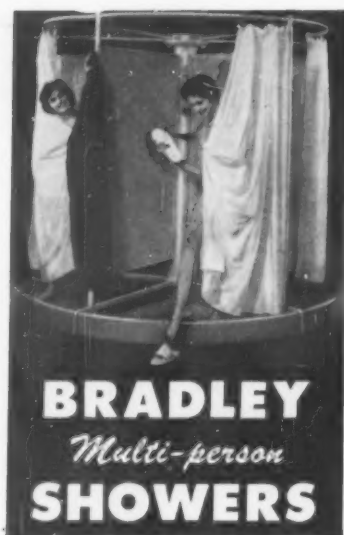
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By **WAYNE DOBBS**
Varsity Guard, Oglethorpe University (Ga.)

Principles of Good Defense

DEFEENSE requires more work than any other single phase of basketball and it's possible that it requires more athletic ability. The term *defense* implies alertness, toughness, skill, and other meanings that add up to basketball at its best.

Why has defense become so lax? The first reason for poor defense is that many teams don't realize that only through hard work can satisfying defensive play be developed.

A second reason is that defense isn't as thoroughly studied as offense. Most coaches and players know that alertness, proper position play, and desire are ingredients that make good defensive players. However, they don't place the proper amount of emphasis on these to make them as natural as dribbling, passing, and shooting.

A third reason for poor defense is the misconception that a good offense is the best defense. But when the offense is "off" and the shooters can't hit, the defense must be relied upon to win the game. Every team will have "off nights" with its shooting, but it will be consistent on defense. *Defense is the only stable phase of the game.*

How can good defense be mastered? First of all, the coach and players must display a positive attitude toward it. If the coach places a high value on defensive ability, the players will do so also. The coach should make certain that defensive accomplishments don't go unrewarded. And the players should be as ready to acknowledge out-

standing defensive efforts as they would an outstanding offensive play.

Second, a balance must be established between offense and defense in the daily practice schedule. Since about an equal portion of each game is taken up by offense and defense, defense should receive as much attention as offense in practice.

Coaches should be careful not to leave defensive work until the end of practice, since it requires a greater expenditure of energy. Thus, when players become tired near the end of practice they won't exert the effort necessary to master this vital part of the game.

Players also tend to think that each item on the practice schedule is ranked according to importance. Scheduling defensive practice first on alternate days will promote a feeling that defense is vital to the overall plan, that it isn't secondary.

Third, the coach and players should break down defense into its intricate parts and work on them in much the same manner as offense. No team would ever take the floor for a game without having practiced its offense—feeding the pivot, setting screens, fast-break situations, etc.

This approach will also improve defense. How to guard a pivot, how to elude a screen, and how to stop fast breaks should be drilled on until they become second nature.

Fourth, remember that sloppy defensive habits are as easy to pick up as sloppy shooting habits. After instilling defensive pride, the job of

LAY-UP from Garland F. Pinholster, basketball coach at Oglethorpe University (Atlanta, Ga.): "Oglethorpe completed the most successful basketball season in its history last year, with a record of 24-1. We won the newly formed Georgia Intercollegiate Athletic Conference and finished first in the NAIA defensive averages with 42.9. We owe all this good fortune to our dedication to good defensive play. One of my boys—Wayne Dobbs, a crack sophomore guard—asked me to help him write an article on the subject, and this is the really fine result. I thought coaches might be interested in learning what thoughts the boys have on this unglamorized phase of the game. As you can readily observe, our kids take a real pride in stopping the opponents' offense and cutting down on some of their high scoring averages. For me, the article has quite an emotional impact, since it was written by a player, and I heartily endorse all the technical aspects of Wayne's work."

the coach becomes much easier.

Most sloppy habits develop when the players are tired. Hence, the length of time spent on defense should be gauged according to the physical condition of the squad. However, some defensive work should be done when the players are tired, since the most pressure is applied when the players are tired in the latter part of a game.

The mechanics of defensive basketball aren't easy to master. The basic 1-on-1 fundamentals must be mastered before any specialized defense will become successful. Let's take a close look at some of these principles.

The position of the body should resemble that of a boxer. The knees should be bent to such a degree as to enable the defensive man to move in any direction, and yet prevent the offensive player from shooting over his head.

The feet should be spread from two to three feet apart with one slightly advanced. The weight should be balanced on the balls of the feet, unless the offensive player is near the basket. In this case, the weight should be placed on the rear foot, giving the defensive player a much better position to prevent a drive.

Both arms should be raised so that one is pointed toward the ball to prevent a shot and the other is ready to deflect a pass.

The portion of the body from the waist up should be bent slightly forward with the head up and the eyes glued on the opponent's belt. Good peripheral vision is helpful in detecting screens.

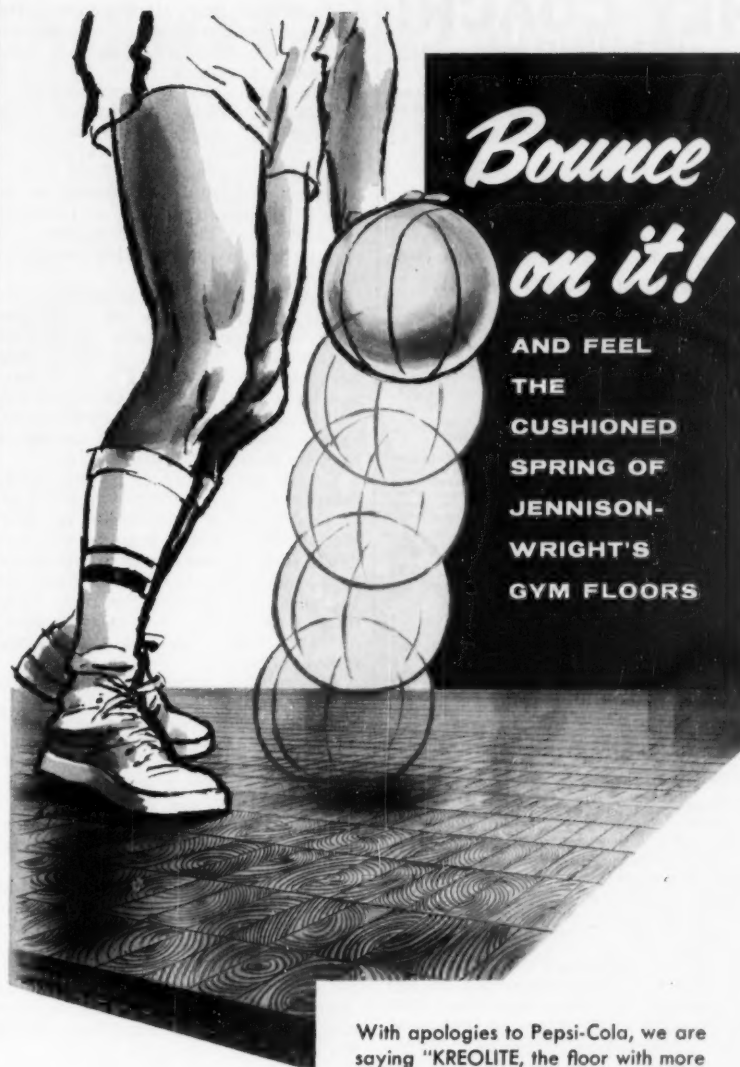
In moving from one place to another, the defensive player should transport his body with a boxer's shuffle—sliding his feet toward each other and then opening them. The feet should never cross except when essential to reach a critical area quickly.

When the offensive player makes a move toward the basket, the first step should be taken with the foot nearer the direction of the drive. The defensive man shouldn't slap at the ball. He should retreat backward until he can force the opponent to a halt. When the latter has completed his dribble, the defensive player should apply pressure.

When the opponent is not near the ball, the defensive man should sag, according to the opponent's distance from the basket. He'll thus be in position to rebound or pick up loose balls.

Maintaining the proper distance from an offensive player is important to successful defense. The ideal position is one where the guard is as far back as possible, but still close enough to prevent an attempted shot. This applies to players who have possession as well as to those who do not. The distance between the offensive and defensive players becomes greater whenever the offensive player doesn't have possession.

When approaching an opponent, the



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guard should push off from the rear foot and take short steps forward. He should never make an all-out charge because the offensive man will fake and drive past him.

Defense would be comparatively easy if fakes were eliminated from the game. To condition players not to leave their feet, the general rule of keeping one's feet on the floor except to rebound should be adhered to as closely as possible. This will reduce the number of blocked shots, but will eliminate many unnecessary fouls and driving lay-ups.

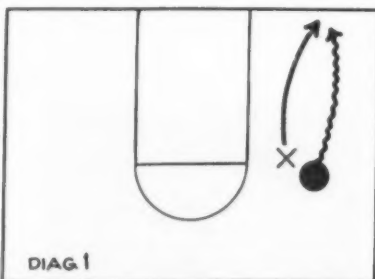
When the offensive player fakes, the guard should bring the leg nearer the fake back deep, except when the guard fakes laterally. A deep step here would throw the guard off balance for a drive over the extended leg. On lateral fakes, the guard should take a small lateral step if necessary to keep good position.

To prevent players from being faked easily, have them watch the offensive player's belt-buckle or mid-section. When a fake is made, this part of the body moves less than any other. If the offensive player does move for the goal, this part of the body must move with the feet. Watching the eyes or feet of an opponent exposes the guard to fakes.

Playing the baseline properly and playing a cutter are two of the toughest defensive moves to master.

Playing the baseline properly will add many points to your score because charging fouls will be called on the offensive player. It requires overplaying the offensive man to discourage him from driving the baseline.

If the man does drive the baseline, the guard should try to cut him off about halfway between the basket and the point at which the drive originated. After reaching the point at which the cut-off will be attempted, the guard should put one foot on the baseline and face the approaching player (Diag. 1).



DIAG 1

If the driver doesn't terminate his drive, the guard should be facing the driver in an upright position for the resultant contact, and the latter will usually be charged with the foul.

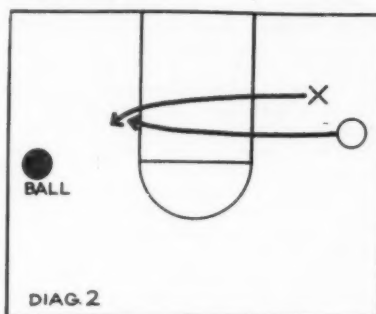
There'll be occasions when the driver will stop short and shoot a jump shot, but you'll find over a period of time that fewer points will be scored when the lay-up shot is stopped and the jump shot can be pressured.

Another move that must be mas-

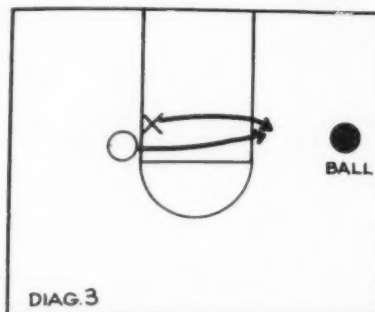
tered by the successful defensive player is to maintain advantageous position on a man cutting for the basket. Many guards make the mistake of letting the cutter make his turn for the basket, which puts him into position to receive the ball from a teammate. If this occurs the offensive player has the advantage, because he hasn't used the dribble which will enable him to score easily.

To prevent such a situation, the defensive player should overplay the cutter so that a portion of his body will remain between the cutter and the ball. This is highly important in defending pivot men and forwards. Many good players are adept at scoring when they can receive the ball, but don't know how to maneuver into position to receive a teammate's pass.

Diag. 2 shows the proper way to play a forward who breaks across for a pass from the opposite forward, while Diag. 3, shows the proper way to play the pivot man who breaks to the right side of the lane for a pass from that side.



DIAG 2



DIAG 3

An important thing to remember when playing an offensive player in this manner is not to overplay him so that he can reverse-cut for the basket and receive a lob pass for an easy lay-up.

Although there's much responsibility on the individual player, defense involves a great deal of teamwork. A team may have good defensive players, but will never attain optimum success without a maximum amount of co-operation among the team members. Team defenses such as the switching man-to-man and the 1-3-1 zone are based on teamwork and cooperation.

The switching man-to-man has probably become the most popular defense today. While a few teams always slide, most teams find the switch advantageous. Because of the increas-

ing cleverness and agility of players, the switch has evolved into as integral a part of the game as the jump shot. In fact the jump shot has necessitated a greater use of the switch.

The switch can prove a vital defensive asset if not abused. The players must understand that the switch isn't used to rest or slack up on defense. It requires alertness and concentration. And it must be worked on to develop the utmost confidence in it.

A general rule to follow when playing a switching man-to-man is to switch anytime the ball is involved during a crossing maneuver. This will call for some unnecessary switches, but over the long run it will eliminate all doubt and confusion in the minds of the players. The main purpose of switching is to elude the screens which have become part of nearly every team's attack.

If the general rule is observed of switching whenever the ball is involved, there should be no reason for the defensive players to call the switch. However, this will add to the effectiveness of the defense.

If the switch is withheld until the two offensive players cross, the defensive players should be within arm's distance, enabling them to push each other into the switch. The push is meant to assist the teammate so that he'll know in no uncertain terms that the switch is occurring.

AFTER THE SWITCH

After the switch, the defensive players should assume normal man-to-man positions on their new opponents. If the switch takes place too early, a gap toward the basket is left open; if it takes place too late, many unnecessary hooking fouls result.

Post cuts offers a challenging task for defensive players. Most teams have found it advisable to slide on all post cuts. Switching on single cutters off the post can be done, but better results will be obtained if the guards slide.

If an occasion to switch on post cuts arises, such as a two-man criss-cross, the switch should take place before the offensive cutters reach the pivot man. In general it's best not to switch on post plays. However, the defensive pivot man must be check-conscious on all loose cutters.

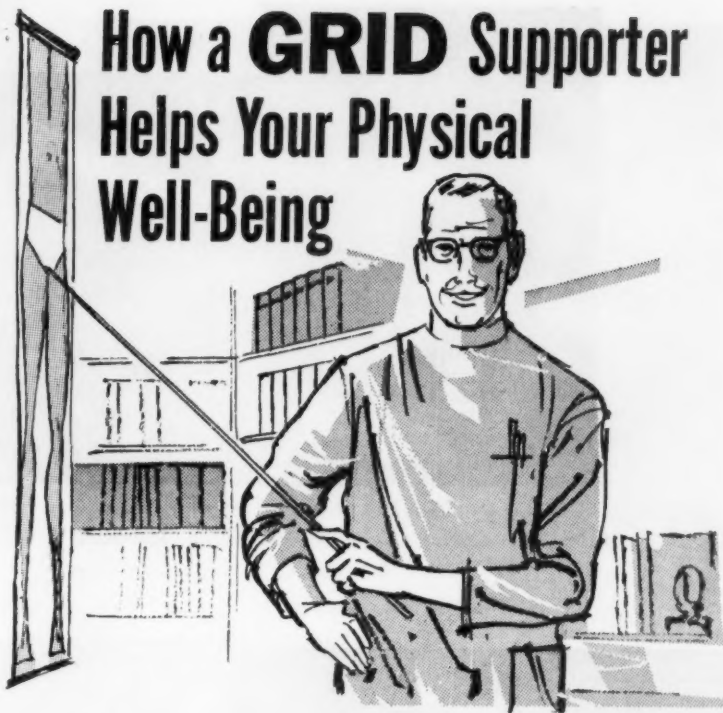
The arguments for and against a switching man-to-man defense are many. Some teams prefer to use a checking defense in which the switch is used only to prevent a score. Some even switch when the ball isn't involved.

Regardless of the type of man-to-man used, some switching is necessary. The most important thing to emphasize in any type of switching man-to-man defense is the certainty of the switch. If the players know when to switch they'll perform in an effective manner.

A good way to eliminate doubt is to compile a list of offensive movements and separate them into a non-switching group and a switching

(Concluded on page 71)

How a **GRID** Supporter Helps Your Physical Well-Being



Men by the millions wear a jock strap every time they take part in athletics—whatever the sport might be. This reflects the excellent training they received as schoolboys from coaches, Phys Ed teachers, and parents. It's a wise idea, but how many boys—or even men, know why!

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Moreover, the pouch of an athletic supporter confines the genitals and holds them close to the body. Consequently the athlete is protected in this area from injuries due to bodily contact and from blows by equipment used in competitive games. This protection alone justifies the use of a jock strap, since most men are familiar with the pain such a blow can cause.

Other functions of an athletic supporter are equally important. For instance, due to the nature of uniforms worn in some sports such as swimming, basketball or track, modesty demands that participants wear supporters. This is especially so since underwear is impractical with athletic uniforms.

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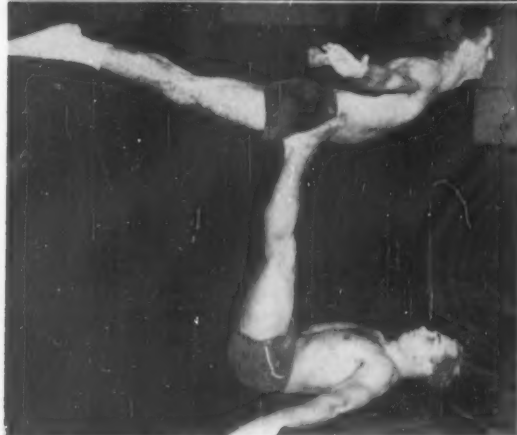
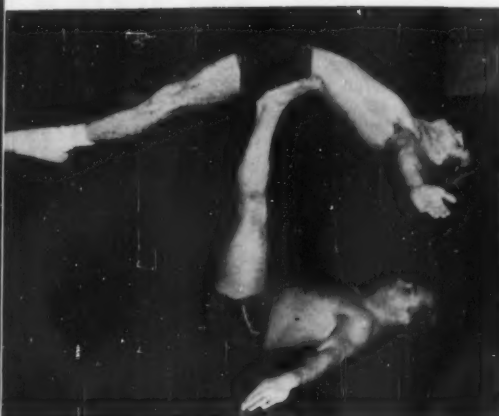
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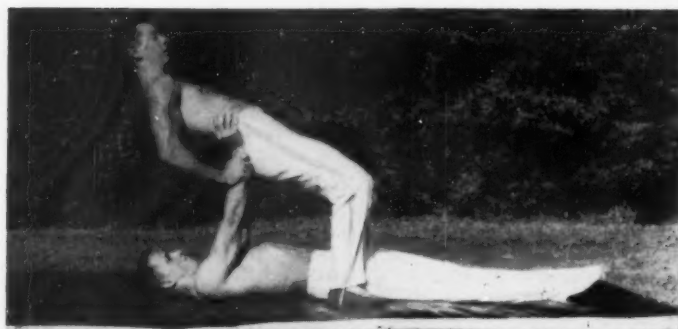
BACK SWAN ON FEET



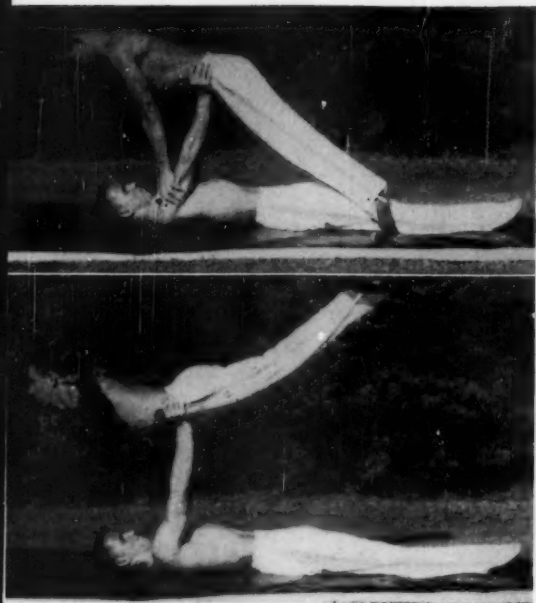
FRONT SWAN ON FEET

DOUBLES BALANCING

DOUBLES balancing is one of those activities which doesn't invoke crowd cheers, bulky scrapbooks, or full college scholarships. But it does produce great rewards in satisfaction and good old-fashioned fun. There isn't a better activity for simultaneously developing strength and a sense of balance. It's an activity from which one can derive pleasure for as long as he's able to carry a chair to the dining table. The stunts can be done with



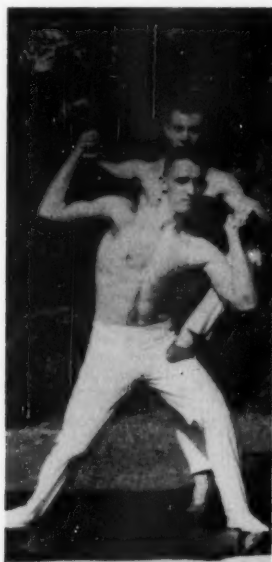
LOW BACK SWAN ON HANDS



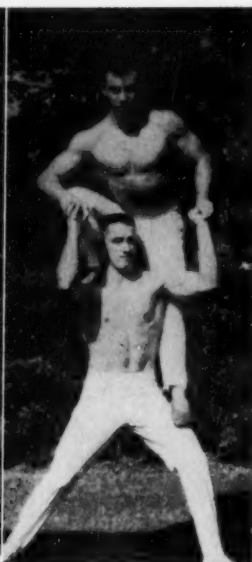
LOW FRONT SWAN ON HANDS



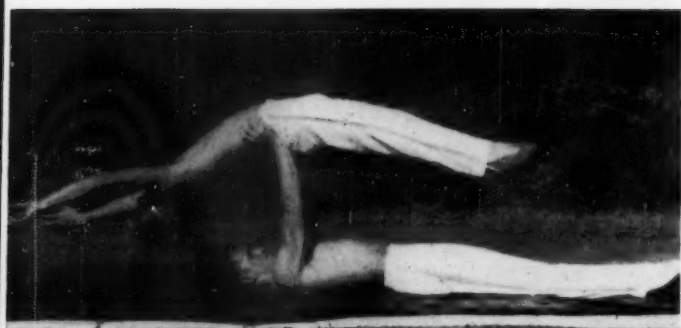
HIGH FRONT SWAN ON HANDS



STAND ON SHOULDERS



STAND ON THIGHS



By DR. JAMES A. BALEY

Gymnastics Coach, Mississippi Southern College

Major photography by Charles T. Hotchkiss



LOW ARM TO ARM



friends, girl friends, with one's wife or children.

A bar of carbonate of magnesium or rosin and a mat, lawn, or sandy beach are useful supplements though not absolutely essential.

For service classes of 14 to 30 students, a quick and simple method of organizing for the activity would be as follows:

First: Determine the median weight of the class. (This could be a calculated guess.)

Second: Ask all boys below the median weight to form a line on one side of the mats in descending order of weight, from right to left. Then ask the boys above the median weight to form a line facing the first group also in descending order of weight, from left to right.

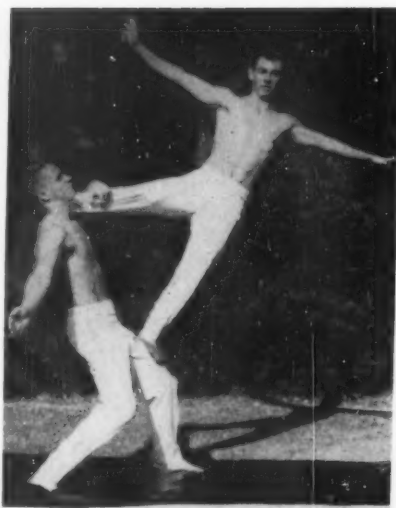
Third: Make any adjustments in pairings you deem necessary.

(In doubles balancing, it's not just raw weight and size which counts but strength relative to body weight.)

Fourth: Have all the paired students form a big circle around the instructor, so that everyone can easily watch his demonstrations and hear his explanations. Space between pairs should be such as to nullify the danger of students falling on one another. Tumbling mats can be arranged like the spokes of a wheel around the central mat, or a wrestling mat may be used.

We're now ready to begin our description of the beginning doubles balancing stunts.

Back Swan on Feet: The starting position is shown in the illustration. It's important that the topmounter start with his heels near the hips of



FOOT FLAG



FREE SHOULDER BALANCE ON FEET





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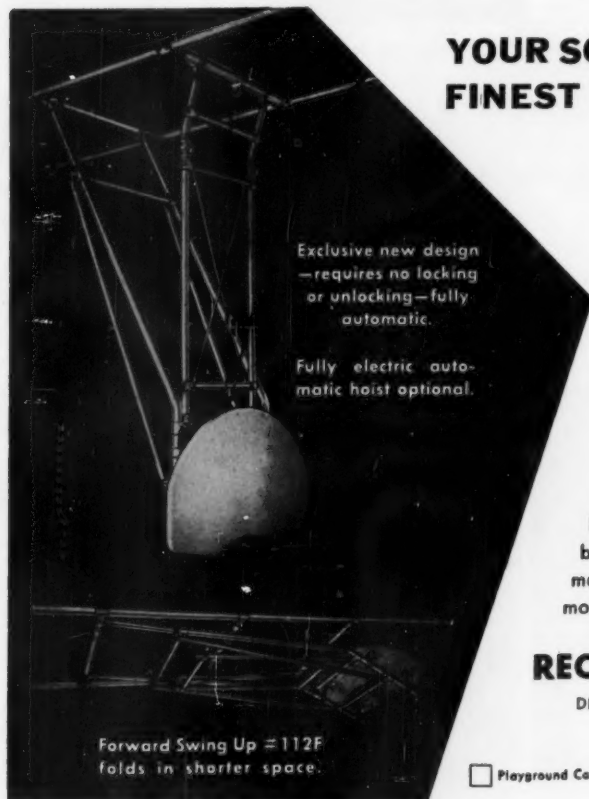
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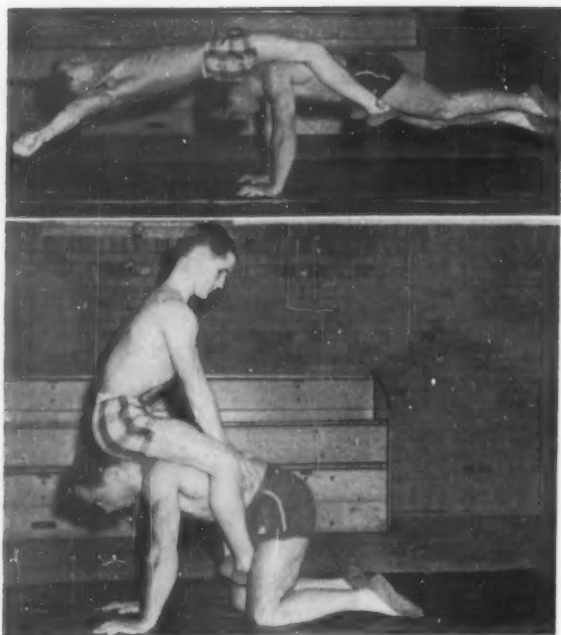
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TANDEM LEVER

the understander. He should then arch backwards to lie on the feet of the bottom man, who then extends his legs to the perpendicular position to complete the stunt. A little experimentation with regard to placing the feet may be necessary to locate the balance point.

Front Swan on Feet: Starting position is shown in the illustration. Usually the toes of the understander should be over the lowest ribs of the topmounter. The understander's feet should be parallel to one another. The topmounter lies on the understander's feet and pulls hard into the arched position, while the understander extends his legs to the perpendicular position. After the balance is secured, the partners release handholds to complete the stunt.

Common faults are: (1) topmounter failing to arch hard enough, (2) understander not bringing his legs to the perpendicular position, (3) understander failing to keep his feet parallel to one another.

Low Back Swan on Hands: Starting position is shown in the illustration. The back should be relaxed, thus making possible a good arch.

Low Front Swan on Hands: The topmounter stands straddling the understander and facing his feet. The understander's hands should be placed on the topmounter's pelvis. The topmounter should pull hard into the arched position, and the understander should hold his arms in the perpendicular position. If his arms are perpendicular, he'll be able to support considerable weight without strain.

High Front Swan on Hands: The understander's hands should be on the



LOW HAND TO HAND

HIGH HAND TO HAND



topmounter's pelvis. As the topmounter springs upward, the understander bends his arms and legs, comes to the erect position, and extends his arms. The topmounter then pulls hard into the arched position to complete the stunt. The stunt can be facilitated if the topmounter grasps the wrists or forearms of the understander on his way up until the balance is secured.

Stand on Shoulders: The partners should stand facing one another, shake hands with the right hand, and grasp one another's left hand with thumbs pointing downward. The topmounter next steps high on the thigh of the bottom man as near the trunk as possible, then steps to the shoulder.

In the final position, the understander should pull his head back against the lower legs of the topmounter while pulling down and forward on the topmounter's legs to wedge the topmounter's legs tightly between his head and hands. The understander should grasp the topmounter by the belly of the gastrocnemius muscle in deep and pull down and forward forcibly. The topmounter should stand erect and resist the temptation to balance.

Stand on Thighs: The topmounter stands with legs astraddle. The understander stands directly behind the topmounter and, squatting low, ducks his head between the topmounter's legs to allow him to sit on his shoulders. The understander then stands up. The topmounter places his feet on the understander's thighs with his toes just beyond the understander's kneecaps. The partners grasp hands, the topmounter stands straight up, the understander leans backward, and the stunt is completed.

INTERMEDIATE BALANCING

After their initial exposure to elementary balancing, a number of students will manifest a desire to explore further the possibilities of this activity. Following is a list of sound intermediate and advanced stunts.

Low Arm to Arm: The topmounter stands straddling the understander and facing his head. He bends forward and the partners grasp arms as shown. The topmounter then up-ends by springing off one foot and using the other leg as a pendulum, swinging it overhead. He keeps his head pulled well back throughout the stunt. The understander brings his arms to the perpendicular position, not making rigid poles of them but keeping them alive and sensitive to the balance.

High Arm to Arm: The partners stand facing one another with arms grasped. The topmounter then springs upward, tucking his legs in to bring his hips overhead. In the meantime, the understander bends his arms and legs and steps forward to move himself under the topmounter's center of gravity. As the understander extends his arms and legs to come to the erect position, the topmounter extends his legs to come to an arched position to complete the stunt.

Foot Flag: This stunt is started from a "stand on thighs." The topmounter moves his right foot backward to place it high on the understander's thigh and hooks his left foot behind the neck of the understander while he supports him. As he arches back to complete the stunt, the understander leans backward to counter-balance the weight.

Free Shoulder Balance on Feet: Started with the bottom man lying on his back with legs up while the topmounter stands with his toes at the shoulders of the bottom man, holding his hands. The topmounter first places his shoulders on the bottom man's feet and then jumps upward to bring his hips overhead with legs tucked in against his chest. At this point, his

weight is about equally distributed on the bottom man's feet and hands.

After the bottom man has brought his legs to the fully extended and perpendicular position, the top man extends his legs to bring himself into the arched position. After releasing his hands, the topmounter extends his arms sideward as illustrated. The bottom man can assist his partner in maintaining balance by plantar or dorso-flexing his feet.

In the illustration, the topmounter places his upper arms along the bottom man's feet. This position makes it easier for the topmounter to maintain balance, inasmuch as he can adduct or abduct his arms to control his balance.

High Shoulder Balance on Feet:

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STAND ON HEAD

From the "shoulder balance on feet," the bottom man raises his body. It's essential for the stunt previously described to be mastered before this stunt is attempted.

Shoulder Balance on One Foot: From the "shoulder balance on feet," the topmounter grasps his partner's leg and leans his body slightly toward his right (if doing the stunt on the right leg). When the partners feel the balance point has been reached, the bottom man moves his left leg from the topmounter's shoulder.

Tandem Lever: Started with the bottom man on his hands and knees and the topmounter sitting on his neck, facing the bottom man's feet. The bottom man extends one leg as the topmounter hooks his toes under the bottom man's thighs. The topmounter then lowers his trunk backward to the position shown. At the same time, his partner extends his other leg.

The bottom man carries his shoulders either forward or backward of his hands until the balance position is found. It may be necessary for the topmounter to shift either forward or backward if the balance cannot be secured.

Low Hand to Hand: Started with the bottom man lying on his back, holding the hands of the topmounter, who's standing facing the bottom man's feet with his own feet to either side of his partner's head.

(Continued on page 76)



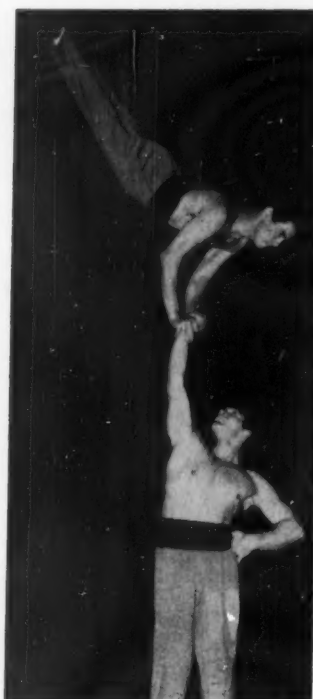
LOW ONE-ARM HALF-LEVER



FRONT LEVER ON KNEES



JACKKNIFE HAND-TO-HAND



HIGH ONE-HAND-TO-TWO-HAND

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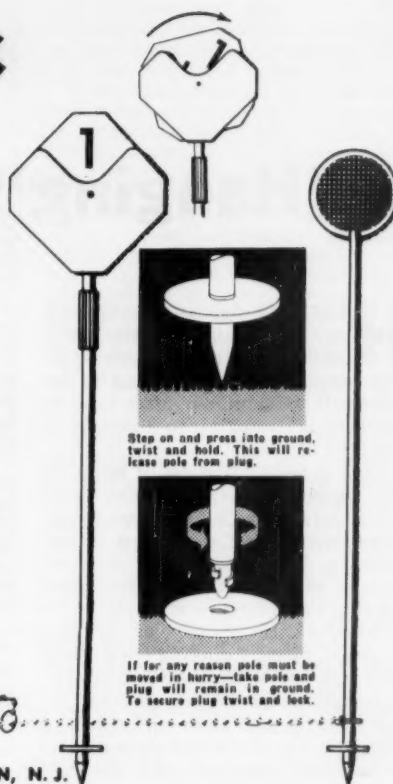
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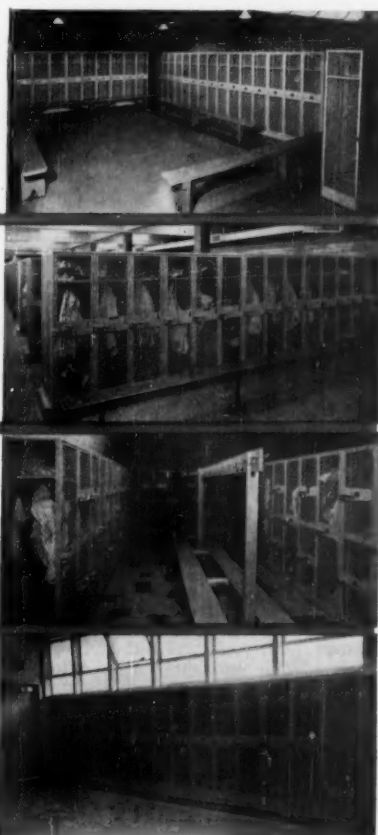
"All-American" full length lockers are installed back to back in Birmingham Public High School.

Moorhead, Minnesota

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Full length "All-American" Seniors recently installed in the locker room of Kingsburg High School.



"Hanging" Defensive End Play

HANGING defensive end play is designed to keep the 5-4-2 end from getting whipped. The hanging end's stance and duties are predicated on a pursuit type of defense, as compared to a penetrating type of play.

This paper is limited in scope to the normal (tight) end play from a 5-4-2 (or 6-3-2) defensive alignment versus the T formation. In last month's installment, we covered stance, duties and responsibilities, playing the offensive end, playing a cross-blocking tackle or pulling guard's block, playing the near halfback and/or fullback's block(s), playing the QB option, playing the quick flip to the near halfback, and playing the power end sweep.

Now let's continue with the tight end's play.

PASS RUSH OR DROP-OFF

The end's responsibility versus a play number action (off-tackle) pass was discussed previously. Other action passes would be defended in the same manner, as the on-side end generally rushes (unless he fans to the flat to cover the screen or flattens out to play the roll-out), and the off-side end drops straight back to a spot approximately 8 yards from the line of scrimmage, playing pass defense and/or pursuing properly.

For the straight-back pass, however, the defensive ends might: (1) rush inside, (2) out-contain, or (3) drop off. Assuming the ends are "firing" versus a definite passing situation, if they'll hit the outside shoulder of the near halfback and whirl to the inside, they'll generally get to the passer successfully. The tackles or linebackers must out-contain so the passer cannot roll out of his pocket and get outside.

Assuming it's a normal situation and one end (on the short side of the field) has pass rush responsibilities, as soon as the straight-back pass shows, he'll rush and out-contain the passer. The end must step into the offensive end first, "whacking" him, so he doesn't come off the line of scrimmage "clean."

He's instructed to yell, "Pass!" as soon as the straight-back pass shows. He should force the passer to step up into his pocket, rather than permitting him to get outside. Few passers

are cool enough to step up into the pocket. Secondly, other defenders will be rushing the passer from the inside.

The defensive end shouldn't get too deep, permitting the passer to break back inside of him, running the ball. The end should rush from the outside, throwing his hands high as the passer attempts to release the ball, making him throw "over the picket fence." If he's unsuccessful in tackling the passer or deflecting the ball, he should peel back to the side of the field where the pass was thrown in the event of an interception. If the latter should occur, the end now becomes a blocker.

As the end starts to rush and the passer fades back, stops, and then fades again, or the end suspects a screen pass, he should stop, yell "screen!" and fan laterally to the outside using a cross-over step, looking for the side screen.

If defensive strategy has one or both ends dropping off versus the straight-back pass, the defensive end, after stepping into his end, drops back at an angle playing the flat zone on his side of the field, as compared to the off-side end dropping straight back versus the play number pass.

If the offensive end pass blocks, assuming the flow of the play is away from the "hanging" end, he should suspect a running play back to his side of the line, or a screen pass. The off-end is likely to be the "dump man" or "safety valve" for the pass if the other receivers are covered. Then the defensive end must either drop off and play for the screen or drop back and play the flat, versus the straight-back movement of the quarterback, or drop straight back versus the action pass away from his side of the line.

REVERSE, BOOTLEG OR SOLO

In the 5-4 defense the end isn't the "chase" man on plays going away from him. After stepping into the end and observing the play going away from him, the "hanging" end must be alert for the reverse, bootleg or solo play coming back to his side. He doesn't drop straight back to approximately 8 yards depth until the ball crosses the line of scrimmage on the opposite side away from him.

Should the ball come back to his side on a reverse, bootleg or solo play, he must come back up toward the line of scrimmage and force the play, as he no longer has pass responsibility in the secondary.

VERSUS SPLIT END AND FLANKERS

When an offensive blocker splits or flanks outside the defensive end, the latter must be careful the blocker doesn't drive him in, permitting the ball-carrier to get outside successfully with additional interference leading the play.

Playing the Split End: Excluding the adjustments of the defensive wing or cornerman, if the offensive end splits up to 2½ yards, the defensive end should play him in the previously prescribed manner. The defender might have to play him head-up to protect the off-tackle hole, as the offensive end nears the 2½ yards split.

If the end splits 3-5 yards, the defender must move to his inside shoulder to protect the off-tackle hole. If the end flanks beyond 5 yards, the defender drops off the line of scrimmage several yards, splitting the distance between the flanker and the defensive tackle, as he must stay in a position to help close the off-tackle hole and to support his tackle. Versus a slot formation (end or back), the "hanging" end plays the slot man with the same rules as a split end.

If the split end or flanker blocks in, the play must be to the outside. Therefore the defender must slide his back foot laterally, grab the blocker, keeping him away from his legs and blocking area, and step to the outside, as was described previously. Should the flanker get to him successfully, the end may spin out and pursue the ball-carrier, taking a new pursuit angle in order to intercept him and assist in gang tackling.

PLAYING VARIOUS FLANKER SETS

The defensive end's position and reaction versus the various flanker sets depends on the following factors: (1) whether the flanker is near, mid-way or far; (2) whether it's the near or far halfback or the fullback who's the flanker; (3) the position on the field; and (4) the opposition's strategy and attack from its various flanker sets.

Defensive strategy and tactics on covering flankers might vary from week to week. Scouting information will reveal certain quarterback patterns with respect to flanking men in various sets in various parts of the field under similar circumstances. Without taking any of these factors into consideration but assuming a normal situation, the following tactics are considered as standard for covering the various flanker sets.

Assuming the on-side halfback flanks wide and cannot block back in on the defensive end, the defender plays his normal position. His duties and responsibilities are the same as previously. Since the on-side halfback is flanked on an off-tackle play, either the linemen will have to cross-block or the fullback has to block out on the defensive end. All of the situations were discussed previously.

Assuming the on-side halfback is a near flanker, similar to a Wing T set-up, the defender must be careful the flanker doesn't block in on him, nor should he be double-teamed by the end and wingback. Stepping into the end in the prescribed manner, the defender must be ready to fight pressure from the outside.

Should he feel pressure, he must slide the back foot laterally and be prepared to play the sweep from inside-out. He should try to release quickly from the end and use his hands to push and shove the wingback, keeping him away from his

THIS concludes a superb two-part series on the mechanics of "hanging" defensive end play by Don Fuoss, outstanding coach at East Orange (N.J.) High School. An all-state center while at Catawba College in 1946, he has had five years of head coaching experience in the college ranks (Bethany College and Shepherd College). His 1955 Shepherd team led the nation in scoring while holding opponents to a total of 31 points. And his East Orange club last year won all nine of its games, for its first undefeated-untied season since 1899! Coach Fuoss is also the author of "Quarterback Generalship and Strategy" and "The Complete Kicking Game—Mechanics and Strategy."

legs. Should the blocker(s) be successful in either hooking or double-teaming the end, he should spin out and pursue the ball-carrier, taking the proper pursuit on him.

Assuming the on-side halfback is midway in that he's in a position to block in but not as a Wing T flanker,

the defensive end may "fire" occasionally into the backfield as a change of pace, or he may play the end normal and then react to the flanker.

If the flanker blocks down the line, the "hanging" end plays him the same as previously. If he doesn't block in, the end reacts to the ball, disregarding the wingback, after he's certain he won't be blocked in.

If the play is toward him, he fights either inside or outside pressure, which was discussed in detail previously. If the play is away from him, he drops off the line into the secondary, taking the proper angle of pursuit. The other "hanging" end plays his blocker(s), then the ball.

Versus the split backfield with the fullback as a flanker to the "hanging" end's side of the line, once again he must decide whether the flanker is far, midway or near, and react accordingly. If the flanker is far, he plays a normal end. If he's near, close enough to block in on the defensive end, he's played the same as a wingback.

If the fullback flanks near or midway, the defensive end is in a dilemma and in an extremely vulnerable position as he can be blocked in by the flanker, or double-teamed with the end and flanker, or driven out by the end, tackle, guard(s) or near halfback. All of these situations were described previously. The "hanging" end must play his end first, react to

(Concluded on page 69)

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By LOU DARVAS

in The Sporting News



"My dull brain was wrought with things forgotten."
Macbeth . . . Act 1 Scene 3



"But now, I am cabined, cribbed, confined, bound in."
Macbeth . . . Act 3 Scene 2



"You blocks, you stones, you worse than senseless things!"
Julius Caesar . . . Act 1 Scene 1



"I can see yet without spectacles and I see no such matter."
Much Ado about Nothing . . . Act 1 Scene 1



"What, ho! What, ho!—A messenger from the galleys."
Othello . . . Act 1 Scene 3



"O poor Orlando, thou art overthrown."
As you like It . . . Act 1 Scene 2

LOU DARVAS

The Bee in Mr. B's Bonnet

(Continued from page 5)

ily. I am not as fortunate as Thomas Jefferson, who diligently served his country for the love of service but had a private fortune to back him up.

"There are today many athletes who are unable financially to meet the demands placed on an amateur by the rules of the AAU. It is not surprising that many of them give up track for a sport such as baseball, basketball or football where they can feel not only the thrill of competition but the security of knowing they can make a living as well.

"If the U. S. falls behind in amateur athletics it is not because her athletes have lost the desire to work or the will to win. Instead of sitting back and making idealistic criticisms, it would be much more practical to reconsider some of our stringent rules on amateurism and let the AAU adapt itself to a changing society."

BASKETBALL'S eighth wonder of the world is an American Marco Polo named Jim McGregor who travels from one foreign strand to another sharpening the basketball claws of the home talent. Look at the maps of Europe, Africa, South America, the Near East, the Far East, the Middle East, and the Arctic Circle: The guy's been everywhere!

A little fellow who formerly coached in the small-college ranks in the U. S., Jim is a delightful correspondent with a beautifully light touch that could earn him a living behind a typewriter. Currently ensconced as national jump and dribble coach of Sweden, Jim recently sent us a missive that rates reprinting in this corner.

"Greetings from Lapland! This is a place where the fans could threaten to throw a coach to the wolves and really mean it. I'm in Kiruna, 1000 miles north of Stockholm, 100 miles north of the Arctic Circle, even farther north than Nome.

"But I can't even say that I'm a basketball pioneer here, Vern Mikkelsen was here two years ago. He left the impression that all Americans are 6' 7" and dunking the ball is a standard shot. Well, if nothing else I brought cheer to the smaller players.

"I'm currently running out of frontiers. Bob Cousy is going to the Congo and I met George King in Mozambique two years ago. I wonder how basketball is in Outer Mongolia.

"I'm finding lots of real basketball material here. Big boys who can really jump. One boy who has

played a little is 6' 7" and can high jump 6-6. He's fast but oh how green. I'm sending him to the U. S. for seasoning. I have a couple around 7 feet, also big and strong but who have never played. I'm trying to find some coach with the patience to take them, too.

"Life is funny. I used to be a college coach looking for players. And now I'm an international coach with players looking for colleges!"

"In about a month I'll be in Istanbul for the European basketball championships. I hope you can send me some basketball editions of *Scholastic Coach*. There's a big de-

mand for your magazine by coaches over here, especially on the other side of the Iron Curtain."

Special Stunts

(Continued from page 9)

with which to complement your other shots and set up any number of individual escapes.

This shot is much like the two-hand set, but is delivered from overhead. It forces the guard to close in on the shooter. If he comes in close, a quick fake from this position can break the attacker into the clear. This is more or less a "feel" shot and can be easily learned with patience and practice.

(To be concluded next month with six more unusual stunts.)

General

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Organization Begins With the Coach

*Tips from the armed forces
and industry for improving
administrative techniques*

By DALE HANKS

Football Coach, Pocahontas (Ark.) H. S.

SINCE most coaches agree that proper team organization is a prerequisite for success, it follows that before a coach can organize his team he must first organize himself. Of the former type of organization we hear frequently; of the latter type, so very seldom.

The ideas that follow certainly aren't original, but rather techniques that have proved effective in industry and the armed forces.

The duties and functioning of a coach closely parallel those of a business executive or an armed forces officer. Either alone, or in conjunction with other people, the coach formulates certain plans. These plans, as pertaining to his department, are executed or put into effect by the coach.

Thus, he's in an executive capacity, being responsible for planning and carrying out these plans through the coordination of ideas, equipment, facilities, and people working toward a common objective.

The coach who's forever looking for misplaced correspondence, forgetting important dates of events, and the like, is wasting considerable time and having his mind constantly cluttered with minor problems that could best be written down somewhere, thus freeing his mind for more important considerations.

First of all, if the coach is to properly organize himself, a definite need is an office or at least some area in which he can collect his varied paraphernalia along with his thoughts in an atmosphere of calm and quiet. Conducting administrative matters in study hall or by the water fountain too often leads to haphazard results.

On or near the coach's desk should be some type of device or structure commonly referred to as an "In Box." This device should contain at least three compartments of sufficient size to accommodate routine correspondence.

The first compartment should be marked "in." All incoming mail should be received and stored in this compartment while it awaits proper action. Correspondence to be sent out should be deposited in the second compartment labeled "out."

Arrangements should be made for some person, either the coach or some appointed individual, to collect all outgoing correspondence from this box at regular intervals, and to see that it's properly distributed.

The third section should be marked

"file," or "hold." This compartment should also be checked regularly, and proper disposition made of the material therein.

In the vicinity of his desk the coach should maintain a current calendar. This should be of sufficient size and construction to allow written information to be annotated on the pertinent calendar dates. The calendar should be easy to read and permit the posting of new information which may become available from time to time.

If the coach is involved in travel with varsity teams, he'll find it convenient to post a map of his travel area. This map, which should be of sufficient size to be easily read, is an invaluable aid in planning trip schedules.

In or near his desk the coach should maintain an ample supply of stationery. Preferably, this should bear the school or department letterhead, with, of course, a sufficient number of envelopes and stamps.

In addition to the stationery, there should be in a regular place an adequate supply of staples, paper clips, thumb tacks, and other such devices. Although these are indeed minor items of equipment, they're often indispensable in helping keep things together and in the proper place.

If at all possible and/or practical, the coach's office should be equipped with a telephone. The amount of time and number of steps saved by having immediate access to this communication means will enable the coach to apply much more time and energy toward other necessary tasks. Generally speaking, the savings made here outweigh the expense many times over.

In regard to the maintenance of office files, the varsity coach in particular can benefit by emulating, to a degree, standard US Army procedure. In a sense, both coaching and army operations are very similar, with each sharing many common problems. With a minimum of planning, the coach can break his entire operation down into four phases:

1. Personnel (his own).
2. Intelligence (information of opponents).
3. Plans and Operations.
4. Supply.

In setting up his administrative files, the coach can divide the system into the four phases mentioned above. He can give each file a number as

indicated. Where practical, it's best to have the four files completely separated. Within each filing compartment, material should be filed in standard manilla folders which accommodate the normal 8½ by 11 sheets.

After dividing his system into the four general phases, it's an easy matter to place the file folders in simple alphabetical order for quick reference. In the "1" or Personnel file, for example, he would have readily available information on his squad, such as eligibility rosters, pictures, and various information used by the press.

In the "2" or Intelligence file is kept all pertinent information regarding the various opponents on the schedule. It's advisable to maintain a complete folder for each opponent. Any information of the opponent such as scouting reports, eligibility lists, etc., can be safely stored in a systematic manner.

In the "3" or Operations file is kept all other material not dealt specifically by the other three files. Any matter dealing with routine operations and plans is stored here. Since this file is referred to possibly more often than the others, it should be extremely well planned.

OPERATIONS FILE SUB-DIVISIONS

For example, the Operations file may be further sub-divided into major units such as Football, Basketball, Track, Intramurals, etc. Within the football section would be, typically, signed contracts, schedule, list of officials, offensive plays, insurance matters, notes on future plans, pass patterns, defenses, rules, etc. The same type of file organization could naturally follow with regard to other areas of major interest.

In the "4" or Supply file should be kept all matters dealing with equipment, such as catalogs, orders, and repair. Each file—Personnel, Intelligence, Operations, and Supply—should contain a "suspense" folder. The purpose of the suspense file is to hold all matters requiring and awaiting further action.

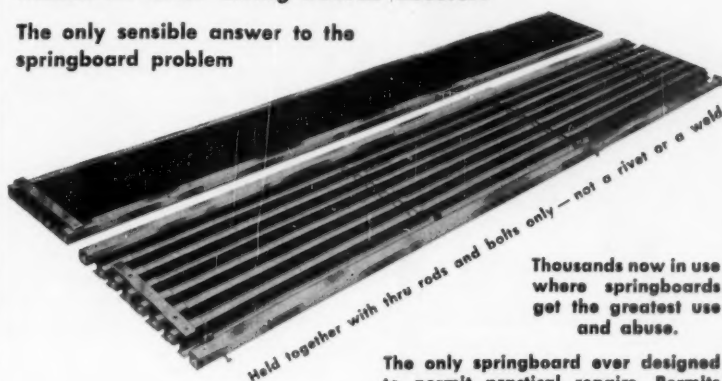
In some cases it may be found more practical to include all suspense material in one folder. If so, this should be kept as a part of the Operations file. In either case, definite provisions should be made for suspense items dealing with all four phases. It must be remembered to check this file regularly for proper disposition of all suspense items.

Another expedient which makes for smoother administration is the utilization of standard forms. Especially in high schools where students are used as managers and trainers

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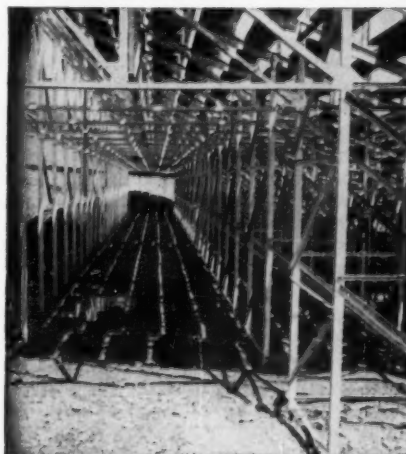
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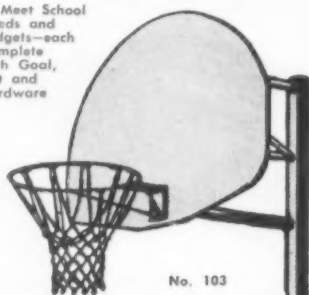
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and the execution of other such tasks, the coach can increase efficiency with well-planned forms that serve as check lists.

A varsity manager or trainer, for example, in packing his equipment for an out-of-town game could ensure completeness in this task by checking off the many items he's responsible for on a simple, detailed form. There are other numerous instances where standard forms of this type can be employed to quite an advantage.

With standard forms used by students, it's advisable to include a place for the responsible student's signature upon completion of the task with which the form deals. It's indeed the exceptional high school student who functions effectively in a job without benefit of supervision and guide-posts.

By requiring the forms to be returned with signatures affixed certifying the job has been accomplished, the coach can be reasonably sure it has been done well.

It will be found convenient to store the blank forms in the "4" or Supply file for accessibility. By devising his own standard forms, the coach can easily obtain mimeographed copies, since most schools maintain this type of equipment. Dividends can be reaped many times over through proper use of standardized forms.

The final aid to greater administration efficiency is the bulletin board. Many boards are so ill-kept that they serve little or no purpose at all. Too often, the same material remains posted for so long that prospective viewers know what's there without looking and tend to eventually disregard the bulletin board completely.

The bulletin board must be appealing in order to attract attention. Some bulletin board material, by its very nature, may be of the permanent variety. Other material worthy of posting may be only of a temporary nature. Thus, a desirable feature of the bulletin board would be a division into two sections, aptly designated as "Permanent," and "Temporary" or "Current."

In order to be effective, though, the temporary section must be changed with frequent regularity or else the entire effort will be of little avail. If no material is on hand that merits posting, it's better to leave the bulletin board vacant rather than clutter it with meaningless triviality. A well-kept bulletin board can be an important asset in dispensing information, and a subtle medium for planting ideas and molding opinions.

By way of summary, one could

say that team organization which is so essential to success begins with coach organization. Coaches on any level can gain valuable tips on administrative techniques from two highly organized American institutions—industry and the armed forces.

Specifically, the coach can implement or improve his own organizational campaign by arranging his desk in an orderly and business-like fashion. He should maintain a simple filing system that will enable him to have immediate and easy access to records which are pertinent to any phase of his operation.

He should develop a set of standard forms that are consistent with his situation, and which are especially helpful in delegating duties to students. He should maintain for his squad an attractive and up-to-date bulletin board through which he can disseminate much information.

By having himself properly coordinated in administrative matters, the coach will generate an atmosphere of organization that will surely be reflected by his players on the "fields of friendly strife."

Beating the Zone

(Continued from page 13)

from 4, he clears out across the lane and returns to the high post position. No. 4 passes to 1 and cuts for a return feed.

Diag. 6: If 4 isn't open for the return pass from 1, he continues across the lane to the opposite side. The play cycle can now be made in the left side area.

Although we employ the 2-1-2 offensive setup against a strict man-for-man and the 1-3-1 alignment against a zone, in reality there isn't too much adjustment that must be made by the players. Just as our basic attack employs a high post man, so too does our 1-3-1 deploy a man in this high position.

The position changes of the other players are relatively slight. The most important change is moving one of our back-court men in our regular attack to a side position in the 1-3-1 setup.

In the Maine Down East Christmas Tournament which was won by St. Michael's College, we faced a variety of defensive formations. Our first opponent used a 2-3 zone, changing to a 3-2 and a 2-1-2 zone alignment. The second team we played used a 2-1-2 zone. In the championship play-off, our opponent used a switching man-for-man.

In all these games our defense was the 1-3-1 Give and Go attack.

Many options present themselves in this continued movement of the ball and the players, opportunities for quick cuts for the basket and short shots inside the foul line. This type offense has been used, with a few adjustments, against all the different zone set-ups and combination zone and man-for-man defenses.

Though this 1-3-1 attack has been successful for us, we still like the offense that will get the ball and most men in the offensive area before the defense can get set.

(One of the land's greatest small-college coaches, Doc Jacobs also serves as A. D. at St. Michael's.)

Defensive End Play

(Continued from page 63)

pressure, and then react to the ball.

When the far halfback crosses over to the opposite side, the defensive end faces a counter-flanker. In all probability, depending on the factors mentioned previously, the defensive team is likely to rotate fully toward the counter-flanker set. This makes the defensive end a tackle, as his cornerman rotates up to the line of scrimmage.

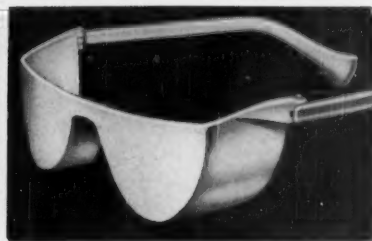
Assuming the off-halfback is a wide flanker, the defensive end plays his position the same as previously, keeping the off-tackle hole small. If the flanker sets midway near to his end and can block down the line, the on-side end plays his end first and then reacts to pressure and the ball—no pressure, play normal; fight pressure from outside or inside, as was explained previously.

Some coaches, depending on the versatility of their personnel to: (1) move the cornerman to the inside and station the end outside, playing him as a wide end instead of as a tight one; (2) drive the end into the wing-back versus the counter-flanker from a three-point stance, rather than play the "hanging" end's upright position; (3) "fire" the outside (corner) man to the inside, closing the off-tackle hole, and have the end assume outside responsibility by stepping to the outside to stop the wide play. The latter tactic may be used most any time as a coordinated stunt, even with the cornerman in his normal position.

DRILLS FOR "HANGING" END

The best way to drill the ends for a "hanging" type of play is to set up half of an offensive line and a complete backfield and go through all the various situations the ends are likely to encounter, as has been discussed in this article. The coaching points are to emphasize stance, position, reaction, and proper pursuit.

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Springboard Diving

(Continued from page 45)

Takeoff Into the Dive: As he falls, the arms begin to circle back and around; and as the board is pushed down by the falling weight of the body, the knees flex slightly and the arms continue to circle around and up, helping to push the board down farther. (Fig. 6—note that the arms are well above the shoulders when the board is at its maximum depression.)

As the board begins to rise, the arms continue to move or reach up, and the diver "rides" the lifting board, extending the legs and toes sharply and pushing against the lifting action of the board.

The angle of takeoff is actually determined by the dive to be done. In any case, there must always be a slight forward lean before leaving the board, but this is very little. If there were none, the diver would hit the board.

In forward spinning dives (front dive, one-and-a-half, etc.), there is more lean than in the reverse group, the head and upper torso moving down. This is true of all dives except the front and flying front dives, where the head and chest are lifted and the forward spin obtained by pushing forward very hard with the feet against the board when leaving with a slight forward lean.

Good Defense

(Continued from page 53)

group, according to the preferred switching plan of the coach. Each group should be worked into the daily practice schedule during the season.

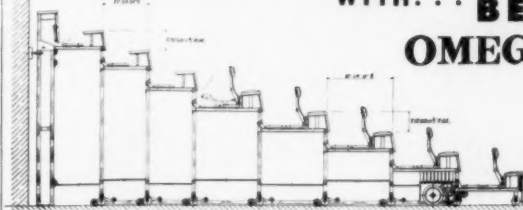
These mechanics of defense, particular 1-on-1 situations, and basic principles of the switching man-to-man defense will, if mastered, expedite the teaching of various team defenses.

However, a sense of responsibility, cooperation, and pride must be instilled into the team both as individuals and as a unit. Each player must feel he's responsible for the scoring of the player he's guarding and that he's also responsible to some degree for the scoring of his teammate's man.

This feeling of cooperative responsibility makes it mandatory to warn teammates of screens, encourage them to work hard and be alert, point out loose men, and pick up free cutters. Out of this feeling of responsibility and cooperation will come a sense of pride that will produce better results from the type of team defense employed, whether it's man-to-man or zone.

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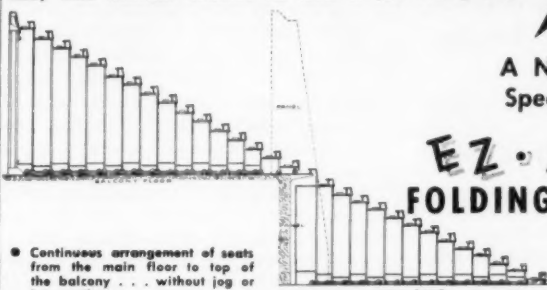


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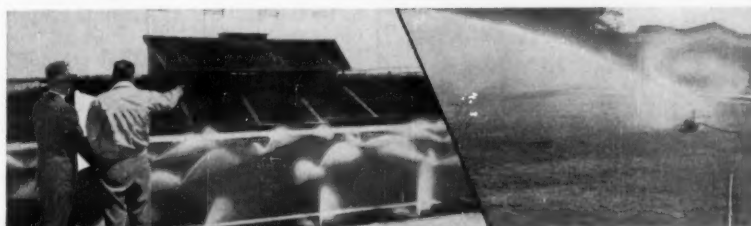


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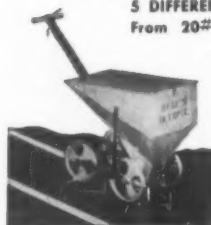
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Bates' Out-of-Bounds Play

(Continued from page 7)

Theory Behind Out-Of-Bounds Plays: In deciding on an out-of-bounds play, a coach should carefully consider the factors that will determine the success of such a play. These considerations should include:

Simplicity. Can the play be executed quickly without elaborate alignment of players, perfect screening, and difficult passes? Is the shot an easy one and can the ball be gotten to the shooter without excessive danger of losing the ball? Can players get good rebound position with a minimum of effort? Can all players learn each position readily?

Variations. Does the play have enough variations to take care of different defensive alignments, adjustments, and weaknesses? Can it be run equally well against the man-to-man and the zone defenses?

Safety. In the final analysis, can the ball be gotten in-bounds 100% of the time even though an out-of-bounds play with all its inherent danger of losing the ball is being executed?

The Bates Out-Of-Bounds Play:

The purpose of this article, however, isn't primarily to discuss theory but rather to describe what I believe to be the best out-of-bounds play in basketball.

When it's apparent that a team is going to be awarded the ball out of bounds under its offensive basket, the players should run to the positions indicated in **Diag. 1**.

There shouldn't be any delay waiting for a play to be called and then scrambling for positions. *The team has only one play.* It's each player's responsibility to hustle to his assigned position as soon as the ball goes out of bounds.

When the players are in position to execute the play, the following "moves" are made by the various players (see **Diag. 1**):

No. 1, who should be the "quarterback type" and a good passer, makes a few fakes with the ball before giving the signal for the play to start.

By doing this, he can maneuver his defensive man into position so that the ball can be thrown in-bounds immediately at the starting signal. This maneuver eliminates having to fake after the play is started, thus giving the other defensive men time to adjust to their offensive players' movements.

No. 1 attempts to throw the ball to a pre-arranged spot so that 3 can catch the ball in the best position to execute his jump shot.

No. 3, who should be the best jump shooter, springs backward a step or two, receives the ball at his "spot", and if possible shoots a short jump shot.

No. 2, who should be the second best jump shooter, cuts in front of 3 as he steps back for the shot and around 4 who's stepping in and screening for 3. His cut automatically makes an additional screen for 3 and also makes him a possible receiver for the in-bounds pass. This cut also puts 2 in good rebound position.

No. 4, who should be the strongest rebounder, steps forward at a slight angle, filling in the space left by 3 and thus screening for the shot.

He's of course in a potential scoring position if not well covered and also is in excellent rebounding position. If possible, this man should be a big man for screening and rebounding purposes.

No. 5 man, who should have a good set shot, begins to fake his man before the play begins. It's his responsibility to be "open" for the in-bounds pass at all times and to keep his defensive man occupied.

PLAY OPTIONS

The options in this play, as in most plays, are numerous. However, the short jump shot by 3 man is the easiest shot to get and a most effective one. A team should endeavor to get this shot first, and only when it's obviously not available or when a defensive error provides a lay-up, should the shot by 3 be abandoned.

Some of the best options to this play have developed quite naturally as we attempted to execute the play. These options are:

1. A drive by 3 when the defensive man rushes in to stop the short jump shot. After 1 throws the ball in-bounds, he goes away from the shooter to draw his defensive man away from the possible path of a drive by 3.

2. After 3 has gotten the ball, he may pass to 1, 2, or 4 if they're open. We've found that 4 is frequently open because his defensive man often tries to help defend against the short jump shot. (See **Diag. 2**).

3. When 3 knows there's a man behind him occupying the spot from which he usually shoots, he signals to 2 to step back along the base line and take the short jump shot.

The surprise of this simple variation and the added yard between 2 and the defender is enough to pro-

duce the shot. We've found this to be our most successful variation and the only one that we pre-determine. (See **Diag. 3.**)

4. No. 1 of course always has the option of throwing the ball in-bounds to any man who may be open due to a defensive error or a good offensive move. However, it should be re-emphasized that when incorporating this play into an offense, every effort should be made to get the short jump shot first.

The simplicity of the maneuver that produces this shot is the key to the success of the play. Let the variations of the play develop naturally as the need arises for them.

It's my belief that this play has been and will continue to be successful because it embodies the principles necessary for a good out-of-bounds play, i.e., good shot, easy pass to shooter, good rebound position, and simple assignments and variations.

Realistic Practice

(Continued from page 43)

doesn't have to foul and teach defense on that theory. It's also our theory that the first step in teaching defense is to "sell" a boy on its value.

In conducting a realistic practice session, there are also other phases which can be included; for example: fast break patterns, zone defenses, etc. However, the important points to remember are:

1. Plan the session ahead of time.
2. Keep moving from one activity to another.
3. Stimulate interest by innovating—be different.
4. Include game conditions into drills or games—competitive drills.
5. Don't tolerate half-hearted performances.

As one practices, so will one perform.

2-2-1 Moving Pattern

(Continued from page 18)

hooks back and remains in good rebounding position. No. 3 may elect to shoot, pass to 1 at Position C, or pass to 5 coming in from the corner along the end line.

If 4 feels that 3 is well defended at Position A, he returns his pass to 2 who now passes to 1 at Position D (**Diag. 5**). After receiving 2's pass, 1 may elect to shoot or pass to 3 who has reversed from Position A and peels in toward the basket, with 5 coming to the high post area.

This attack offers both lateral movement and guard penetration. Naturally the pattern can be worked on both sides.

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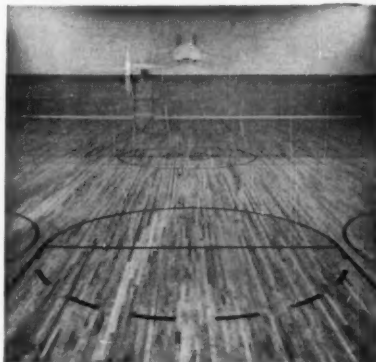
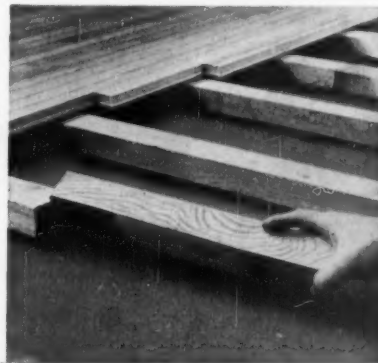
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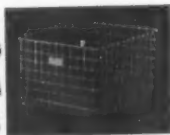
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Cross Country Training Methods

(Continued from page 41)

38 teams have one per week.

How many varsity meets do you have during a season? 3 to 13; average, 8.

Do you have a regional or district meet? 35 teams have a qualifying meet prior to state.

How many "B" squad meets? 36 schools have B meets. 6 meets is average.

How many sophomore meets? 7 schools have sophomore meets. 6 meets is average.

Any interscholastic competition on a quarter-mile track during the fall? Yes, 9 schools.

Any AAU competition for high school boys in your state? Yes, 28 schools.

On what day do you try to hold meets? Those who have two meets per week try to hold them on Tuesday and Friday, or Wednesday and Saturday. One meet per week—approximately half hold on Friday and half Saturday.

Are any held in conjunction with football games? Yes, 16 schools.

Any at night? Yes, 9 schools.

What is your average attendance at meets? 0 to 300 (excluding football games). Average 30.

What is your warm-up prior to meets? Jog or stride (half to 2 miles), 35; calisthenics (light stretching), 29; sprint, 13; walk, 5; walk or jog full course, 5; rest 10 to 20 minutes prior to race, 5.

Do you have tryouts for each meet? Yes, 20 schools. If so, when? Tryouts result of previous meet; others 2 or 3 days prior to meet.

What method is used? Previous meet results, 20; time trials, 14; no tryouts, all run, 7; practice attitude, 2; coach's decision, 1.

GENERAL INFORMATION

How many boys on your squad? 10 to 60; median 30.

Do they try out for team? Yes, 24.

If so, what tests do you use? Time trials, 9; no squad cut after qualifying, 4; grades checked first, 2; meets, 2; hard work to eliminate, 2; time 2 mile run, 2; 1 each for distance test, condition 4 weeks then time trials, quarter mile under 70 without being in condition, attendance, top 10 varsity all others junior varsity, interclass meet.

Is cross-country a letter sport? Yes, every school.

Do you use a special type of form for recording workouts? Yes 13, No 50. Meets? Yes 30, No 33.

Do you cut your squad? Yes 4, No 59. If so, when? Mid-season, when necessary.

Do you permit boys to use cross-country as conditioning for another sports if they have no real interest in distance running? Yes 52, No 11.

Do you encourage sprinters to participate in cross-country? Yes 45, No 18.

Do you have strategy meetings? Yes 46, No 17. If so, when? Prior to each meet (day of, day before, 2 days before, or just prior to race), 27; before school, when weather is bad, private (runner and coach), during rest periods.

How do you create interest in cross-country in your school? Newspaper publicity (school and local), 10; bulletin board, 7; announcement over P.A. system, 5; part of regular physical training, 4; talk to physical education classes, 4; keep individual progress records, 4; brochure at end of season, 4; intramural cross-country, 4; trips, 3; protegee system, 2; invite boys out, 2.

Mentioned 1 time—Turkey day run, motion pictures of races, letter sport, invitational meet, interview students, mile times in spring, don't cut squad, use P.A. system at meets, award trophies, every boy participates in every meet, 100 Mile Club (boys run a total of 100 miles in fall semester), trophies to Top Ten, encourage basketball players and track men, basketball players required to go out, sell on team basis, boys talk up sport, display trophies, require all freshmen to go out, honor roll by classes, interesting competition.

What phases of running do you work on most? Pace, 18; endurance-strength-stamina-conditioning, 12; interval running, 11; speed, 11; over-distance, 6; form, 5; hills, 5; psychology, 5; fartlek, 4; exact distance, 2; relaxation, 2; finish, 2; start, 1.

What would you say are weakest features of your program? Part-time coach, 14 schools; little athletic interest, 10; poor practice area, 10; little spectator interest, 7; not enough competition, 5; no hills, 4; no recognition (newspaper), 3; lack of meets, 2; competition too strong, 2; poor attitude (team), 2; too many meets, 2; no individual training, 2.

Mentioned 1 time: season too short, weak junior high program, poor equipment, no week-end program, lack of finances, weak finish kick, too informal, no cooperation in physical education, lack of organization, runners also double in football, poor material, not enough time, too many cars, girls, not enough speed work.

What are the strongest features? Interest in program, 7; boys love to run, 6; tradition (winning), 6; work hard, 6; good material, 6; good attitude, 5; conditioning, 5; desire to win, 5; recognition, 4; large squad, 4; enthusiasm, 4; pride, 4; academic standards of team, 3; good course, 3; never cut squad, 2; good facilities, 2; organization, 2; good schedule, 2; enjoyment, 2.

Mentioned 1 time: psychological

development, no pressure, endurance, friendship and rivalry linked, pace, good competition, strong state organization, boys don't quit, underdistance program, provides program for those unable to compete in football, team spirit, good equipment, faculty interest.

NEW BOOKS

- **COMPLETE BOOK OF GYMNASTICS.** By Newton C. Loken and Robert J. Willoughby. Pp. 212. Illustrated. Englewood Cliffs, N. J.: Prentice-Hall, Inc. \$7.95.

THIS encyclopedic treatment of gymnastics will appeal to every instructor and coach. Including the complete range of gymnastics, plus such allied activities as calisthenics, rope skipping, rope climbing, and exhibitions, it offers a superb instructional guide for both men and women at beginning, intermediate, and advanced levels.

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More than 500 splendid photos complement the text. Teachers and coaches will find this text thoroughly practical and helpful.

Miscellaneous

- **Textbook of Anatomy and Physiology.** (5th Edition.) By Catherine Parker Anthony. Pp. 574. Illustrated. St. Louis: C. V. Mosby Co. \$5.35. (A magnificent text on the basic facts of body structure and function, replete with 292 illustrations including 20 in color and a Trans-Vision insert of the anatomy of the torso.)

- **1959 NCAA Soccer Guide.** \$1. (Order from The National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.)

- **DGWS Sports Library for Girls,** published by the American Assn. for Health, Physical Education, and Recreation, 1201 16th St., N.W., Washington 6, D. C.:

Winter Sports and Outing Activities Guide (July 1959-July 1961), 75¢.

Aquatics Guide With Official Rules and Swimming and Diving Standards (July 1959-July 1961), 75¢.

Basketball Guide for Girls and Women With Official Rules and Standards (Sept. 1959-Sept. 1960), 25¢.

Reprints of Official Basketball Rules for Girls and Women, 25¢.

Volleyball Guide With Official Rules and Standards (July 1959-July 1961), 75¢.

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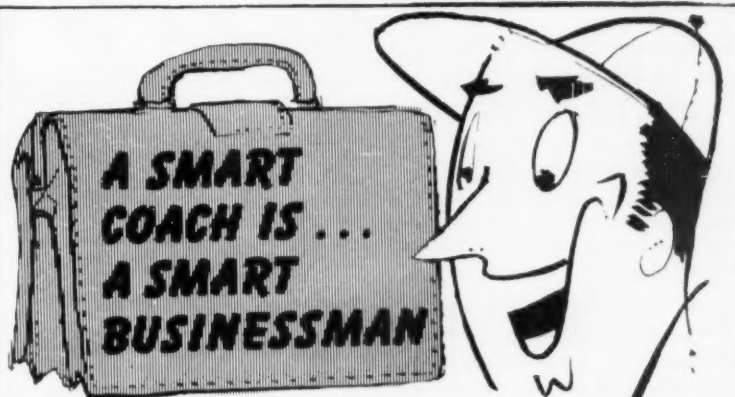
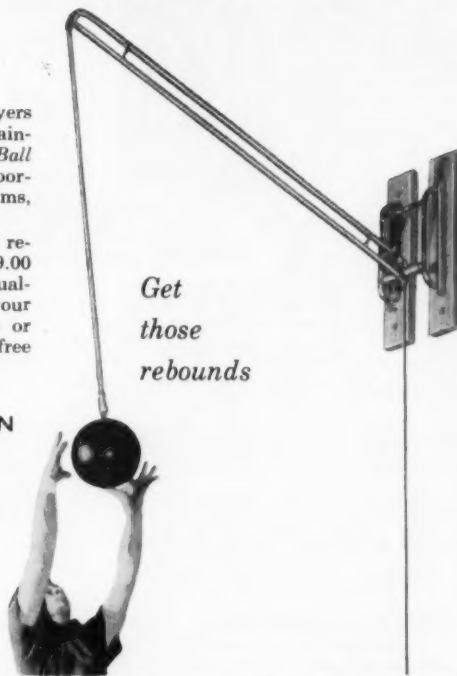
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Doubles Balancing

(Continued from page 60)

The stronger boys with favorable leverage will find they can get into the handstand position most easily by springing from both feet into the position shown in the illustration. From this position, they bring their hips over head and then extend their legs and "press" into the handstand position.

The boys with better balance but with average strength will find they can get into position more easily by standing on one foot with one leg extended backwards, and then springing from one leg while swinging the other leg overhead. The extended leg should come into position first followed closely by the springing leg.

With this method, it's necessary for the topmounter to carry his shoulders considerably ahead of his hands at the start of the swing-up. As his legs move overhead, however, his shoulders should move back over his hands.

Regardless of which method is used, the topmounter should keep his head pulled backward and the bottom man should keep his arms fully extended at all times with his shoulder blades flat on the mat. If the topmounter finds himself overbalanced and going over backward, he should pivot so that he continues to face the mat or ground, and land on his feet.

Ability of the topmounter to do a handstand isn't prerequisite to this stunt, but is desirable. Needless to say, this stunt requires considerable practice.

Handstand on Forearms: To accomplish this stunt, it's necessary for the bottom man to possess unusual arm and shoulder strength. It's started with the topmounter standing on the shoulders of the bottom man. From this point, he bends at the knees and waist to place his hands on his partner's forearms. He then presses slowly into the handbalance position.

ADVANCED BALANCING

Boys with more than average ability in this activity will be successful in learning these stunts of an advanced or professional nature.

High Hand-to-Hand: From the starting position (as shown), the topmounter springs directly upward, tucking his legs against his body and bringing his hips over head, while the bottom man steps forward under him. In the press-up and body extension, the topmounter's head is pulled back, his toes are pointed, and the bottom man is looking up at his partner. For good form, both men's arms should be fully extended and their feet should be together.

Low One Arm Half-Lever: The stunt is started as shown with the bottom man lying on his right side (if right-handed) with his right arm under his body and the knuckles of his right hand on his pelvic bone. The topmounter grasps his partner's

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BADINGER ROAD WISCONSIN

right hand with his own right hand. He then places his right elbow just inside his own pelvic bone, and his left hand on the bottom man's shoulder.

He then pulls up hard on his head, shoulders, and legs to assume the arched position. He finally extends his left arm, points his toes, and the stunt is completed as shown.

Stand on Head: From a "two high" or "stand on shoulders," the partners grasp hands and the topmounter places one foot on the head of the understander, allowing enough room for his other foot. The other foot is then brought up so that the arches of his feet "cup" the understander's head. The understander then releases one hand hold and grasps the topmounter's lower leg. He then grasps the other leg.

The topmounter's hands are on his hips, his body is straight with no arch, his knees slightly bent, and his head up. He should resist any temptation to balance. All balancing should be done by the understander.

Front Lever on Knees: From a low hand-to-hand balance, the understander bridges on his shoulder blades in order to present horizontal thighs to the topmounter as he lowers him to his knees. The topmounter bends his arms to place his shoulders on the knees of the understander, and then pulls his head through between the understander's legs as he jack-knifes his body and then extends it slowly to lower himself to the position shown in the illustration. As he extends and lowers his body, he'll pull the understander's shoulders off the mat to complete the stunt.

You'll note that the topmounter's upper arms are at right angles to his trunk. A little experimentation with the position of the topmounter on the understander's knees may be necessary. He may find it necessary to position himself further out or closer in, in order to strike a balanced position.

Jackknife Hand-to-Hand: Started with the understander assuming the position shown and the topmounter standing on the understander's pelvis. The partners then grasp hands and the topmounter proceeds to press into the handstand. The understander should get his arms as far forward as his flexibility will allow and keep them straight while he angles his legs backward to compensate for the forward pull of his partner's weight.

It will be difficult for the topmounter to get his weight far enough forward because he'll then feel unsupported; however, he must discipline himself to do this.

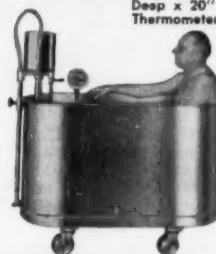
High One-Hand-to-Two-Hand: This most difficult of doubles balancing stunts is illustrated by the team of Dean and Brown, two topnotch professional acrobats. It's started from a reverse high hand-to-hand balance, the top man shifting his right hand from the understander's left hand, to his right.

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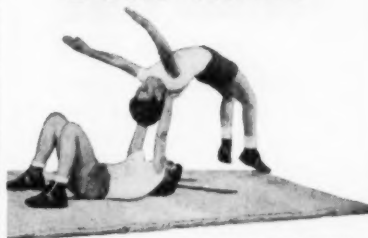
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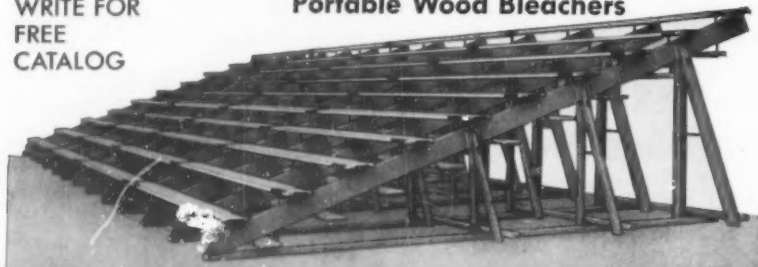
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Simple System

(Continued from page 22)

he fakes and dribbles diagonally toward the goal either left or right. He fakes his guard off and takes a relatively easy jump shot from around 10 feet.

As his third option, if his guard is playing him close, he comes for his pass. But just before getting it, he moves his pivot foot back.

Diag. 4 shows him with his left foot back beside his guard. He gets the pass, spins on his left foot, and has his guard blocked off with the back of his body as he drives all the way in for a lay-up.

One guard cannot take him; and when someone drops off to help guard the post, he passes off to the free man, who has an open shot.

We also move our center in past the foulpitch line, and there he gets his pass, turns and faces the goal, and if his guard plays him loose, he shoots. If his guard crowds him, he drives.

Our guards, if they have no fast-break situation, bring the ball up the floor rather slowly in order to give the post man and forwards time to get in position. After they come within 21 feet of the goal, they'll pass off to anyone who's open and closer to the goal than they are; or else they immediately shoot or drive. They get most of their shots around the head of the circle, the foulpitch line, and all of the way in for a lay-up.

In our section, a number of teams will play us zone or change to a zone in order to quit fouling so much and keep us from driving on them.

AGAINST A ZONE

Against a zone, we merely start passing the ball so rapidly that the defense cannot shift fast enough to keep up with it. We find that we get more wide open shots from around 12 or 15 feet than against a man-to-man defense. You can still drive around one man, but may have to take your shot before another man picks you up.

We also overload a section of the court, i.e., pass the ball to the right forward and have the left forward break back of the post across the court to receive a wide open pass under the goal on the right side of the court.

Most of our set offense is based on keeping good floor balance, maintaining rebounding position, good shooting, good passing, driving around your guard, and ability to fake and feint your guard out of position so that you can receive a pass in the clear for a good shot.

We know that we cannot beat anyone unless we can control the defensive boards. We start out with that idea firmly implanted in our minds—if we control the backboards, we will win—but if we don't control the defensive boards at least, we might

just as well go home because we're in for a rough evening.

We preach and we hammer into our players that the one unforgivable sin of a basketball player is to let your man rebound on you. Our whole idea of defense hinges upon our ability to rebound.

In most cases our boys are smaller than the players they guard. Therefore, we work at getting position, blocking our man out, and making our man rebound over our back, in the meanwhile timing the rebound, jumping for it, and coming out with it. Incidentally, we work with jumping ropes throughout the year.

Besides the backboard we feel that the best place to gain an advantage on our opponents is to control toss-up and loose balls. We try to get just a half-step jump on our opponents on toss-ups and dart in front of them, even if they control the tip.

On loose balls, if we have a 50-50 chance to get the ball, we want it every time, because we had as good a chance for the ball as our opponents and, therefore, we want the ball.

SMALL MEN MUST HAVE DESIRE

I want to add another word about small men. In the past two years we've placed five men on the All-State Team, three of whom haven't been more than 5-9. We can and do use small men, but they must have enough desire to play so that they'll practice incessantly.

In order to use a small boy, he must be a real good shooter. He must be an outstanding ball-handler and passer. He must be real quick and work on his speed at all times. He must be aggressive and play "tall." He must forget he's small and block out his man and rebound.

Some of our best and most valuable players have been small. Size doesn't mean as much as some fans and coaches think.

On defense we play strictly man-to-man. We switch on screens and play our men rather loosely when he's outside of good shooting territory or when he doesn't have the ball. When he has the ball, we want our guards to always have a hand or arm in his face and to never let him have a shot without spoiling his vision with a hand or arm. We encourage them to shoot from just a little too far out and then we block out that man for a rebound.

If they're hurting us on the board, or if they're hitting too well, or if we want to upset his tempo, we often go into an all-court press, which is very effective. We usually use all-court press for just a few minutes at a time because usually a good team will adjust itself to a press quickly.

I hope that I've offered something that might be of some practical help to high school coaches. Remember: Work on your shooters and rebounders and let your players shoot and enjoy themselves; and no team will make your team look too bad.

MASTER COUPON

To obtain free literature and sample goods, carefully check items desired and mail coupon directly to Scholastic Coach, Advertising Department, 33 West 42 St., New York 36, N. Y.

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- ☐ Information on Flexible Strip End Grain Floors

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SEE PAGE 80 FOR OTHER LISTINGS AND FORM FOR SIGNATURE

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(See page 79 for other listings)
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- (Insert Inside Back Cover)
See adv. for special offer

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Wrestling Mats
☐ Information on Wall Mats
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- (Back Cover)
☐ Information on Recondi-
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☐ Information on Stop-Shoc
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RAWLINGS (1)

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☐ Basketball Backstops

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WIGWAM MILLS, INC.	30
WILSON SPORTING GOODS COMPANY	3

NAME _____ POSITION _____
(Principal, coach, athletic director, physical director)

SCHOOL _____ ENROLLMENT _____

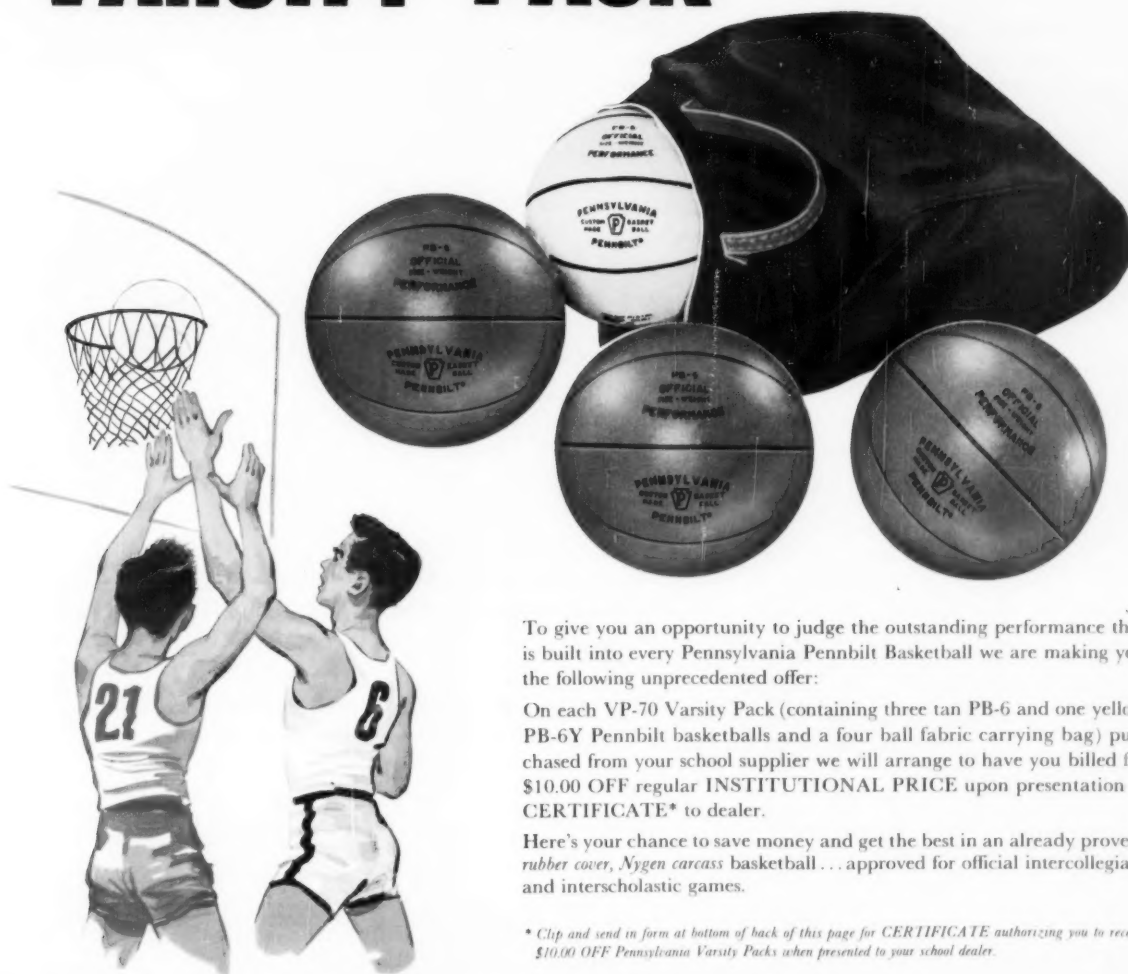
ADDRESS _____

CITY _____ ZONE _____ STATE _____

No coupon honored unless position is stated October, 1959

\$10⁰⁰ OFF*

ON FAMOUS
PENNSYLVANIA
PENNBILT
VARSITY PACK



To give you an opportunity to judge the outstanding performance that is built into every Pennsylvania Pennbilt Basketball we are making you the following unprecedented offer:

On each VP-70 Varsity Pack (containing three tan PB-6 and one yellow PB-6Y Pennbilt basketballs and a four ball fabric carrying bag) purchased from your school supplier we will arrange to have you billed for \$10.00 OFF regular INSTITUTIONAL PRICE upon presentation of CERTIFICATE* to dealer.

Here's your chance to save money and get the best in an already proved, rubber cover, Nygen carcass basketball... approved for official intercollegiate and interscholastic games.

* Clip and send in form at bottom of back of this page for CERTIFICATE authorizing you to receive \$10.00 OFF Pennsylvania Varsity Packs when presented to your school dealer.

PENNSYLVANIA ATHLETIC PRODUCTS
DIVISION OF THE GENERAL TIRE & RUBBER COMPANY

OPEN LETTER TO COACHES

For several years we have been talking to you about the many advantages of Pennsylvania rubber-constructed basketballs... longer life, quality materials, truer bounce, better rebounds, economy and player acceptance. Recently some very interesting statistical data was developed, which, we know, will be of great interest to you in your constant effort to turn out winning teams. Over 92% of basketballs sold are rubber constructed... this indicates that almost without exception every young player learns with a rubber-constructed ball.



Now consider the constantly rising game scores — how do you account for the increased skills which contribute to these higher scores? Granted, improved coaching technique certainly has been a very important factor, but here's something else to consider — the more basketball a boy plays, the greater his skill. And what has enabled youngsters to make "back-yard" basketball a year 'round sport? The advent of *quality* rubber-constructed basketballs like Pennsylvania.

Countless coaches have told us of their success in cashing in on the experience young players had with rubber-constructed basketballs. It just makes sense to keep them using the type of ball they learned with! Why change

when a boy makes varsity? There are enough techniques a coach must develop in his players without worrying about player-acceptance of a new kind of ball.

Draw your own conclusion — shouldn't you order a supply of Pennsylvania basketballs for the coming season?

Send in the completed form below. We will send your \$10.00 Savings Certificate by return mail.



THE GENERAL TIRE & RUBBER COMPANY
PENNSYLVANIA ATHLETIC PRODUCTS DIVISION
BOX 951 AKRON, OHIO

Send me my \$10.00 Savings Certificate and complete information on how to take advantage of this offer:

Name _____

School _____

Address _____

City _____ State _____

My Athletic Supply Dealer is:

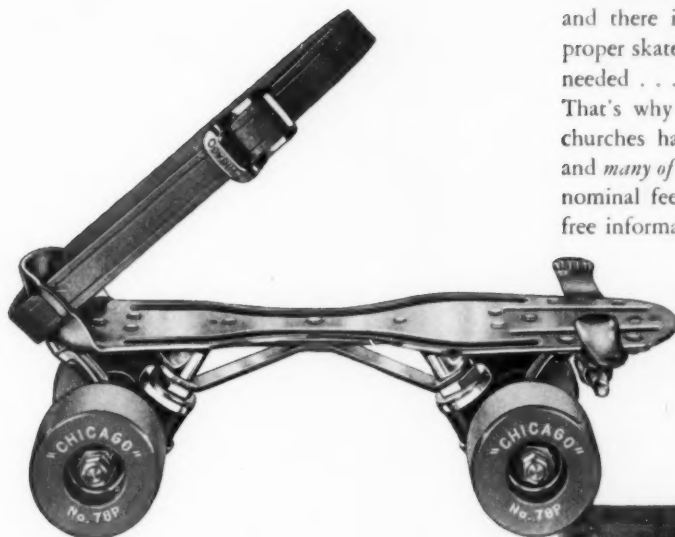
City _____ State _____

Signed _____

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*a profitable
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in less space...*

Roller skating is a sport enjoyed by the young in heart. A gym, hall or any other smooth surface makes a fine skating area, and there is no damage to the floor if proper skates are used. Little equipment is needed . . . little supervision is required. That's why more and more schools and churches have roller skating programs--and *many of them make money* by charging a nominal fee for skating. Write today for free information.



New Rubber-Plastic Wheels are kind to gym floors

Not only do these new Duryte rubber-plastic wheels outwear others, they give the skater more traction and smoother rolling. They are guaranteed not to mar or scratch the floors. Write for free details on roller skating programs and skating equipment.



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